The University Settlement
23 Grange Rd.

Music, Youth & Opportunity

A Survey of Settlement and Community Music Schools

BY

JANET D. SCHENCK

DIRECTOR NEIGHBORHOOD MUSIC SCHOOL

NEW YORK

With a foreword by

HAROLD BAUER

BOSTON

NATIONAL FEDERATION OF SETTLEMENTS

1926

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SETTLEMENT MONOGRAPHS

EDITED BY ALBERT J. KENNEDY

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Foreword by Harold Bauer

The Music School movement has become one of the most important factors in the advancement of musical education. Thanks to the earnestness of purpose and the ability with which the work is being carried on, thousands of young people in the large cities are given opportunities, through these schools, which otherwise would be denied them.

Since the first account of this work, written and published by Mrs. Schenck in 1923, the movement has spread so rapidly and the number of schools has so multiplied, that their significance and value have been rendered more apparent than ever before.

The initial movement, started in a small way some thirty years ago, has not only enlarged but has taken on new form. The early experiments have developed into well-defined schools of music which represent a very vital social and civic force.

In the past, these schools have been supported by small groups of public-spirited friends but until now it has not been possible, because of lack of funds, to develop them to the extent required. The public should be brought to understand that in the final analysis civic betterment hangs upon the advancement of general culture and we must realize the necessity for liberal financial support if the possibilities inherent in this movement are to be realized.

The work in these schools is thorough, and the eager desire of the students for instruction manifested by the willing sacrifices they and their parents make in order to receive it, affords conclusive proof both of the place which the Music School has come to occupy and of the success with which it is being conducted.

The time has arrived, in my opinion, when the study of the masterworks of music should be recognized in the same manner as study of the masterworks of literature, sculpture and painting and I can see no reason why, in the near future, the Settlement Music School, considered as an institution of benefit to the community, should not receive support similar to that which

is given to other such institutions, namely, public libraries, picture galleries and museums.

For the past nine years I have acted on the advisory board of one of the representative New York schools and have come into close contact with the work done here and in other important centers of the country. I find the result excellent both from the standpoint of general training and of social improvement.

New York
January 25th, 1926.

Editor's Preface

THE finest compliment that could have been paid to the influence of Mrs. Schenck's book is the demand within three years for a new and very much enlarged edition.

In preparation for the present volume Mrs. Schenck visited the greater proportion of settlement schools and music departments in the cities east of the Mississippi River. The statistical data on which the text is based are as accurate as unlimited patience, pains and effort can make them. Careful consideration has been given to the many questions of detail raised by readers of the previous volume. The validity of all conclusions has been checked by numerous consultations and conferences with leaders of the music school movement.

The writing of this as of the previous book has been a labor of love on Mrs. Schenck's part. The time and strength required for it have been taken from a busy professional career.

The printing and distribution of this edition has been made possible by a grant of $1,200, provided by the trustees of the Juilliard Musical Foundation of New York City. Grateful acknowledgment is hereby made for this assistance.

The significance of Mrs. Schenck's contribution to the cause of music in working class communities is not alone in the subject matter of her book. The knowledge which she has gained in the course of gathering the facts is the foundation upon which some of the most important activities of the Music Division of the National Federation of Settlements have been built. Without her detailed and accurate knowledge of the field, her acquaintance with its leaders and their opinions, and her sympathetic interpretation of the aims of the music school settlements to musicians and to the public, the inspiring growth in numbers and improvement in the quality of teaching in a score or more of settlements during the past few years would have been impossible.

Last, and by no means least, Mrs. Schenck's generous and capable service has furnished both norm and goal for departmental work in the National Federation of Settlements.

It may confidently be expected that this volume will remain the final word on its subject for some time.

BOSTON, MASS.
March 10, 1926.

Author's Preface

In 1923 the first national survey of Music Schools and Settlement Music Departments was published. The extraordinary growth of the movement and the rapidly awakening public interest have seemed to warrant its revision and enlargement into a report of more permanent value. The present volume is the result.

The arrangement of material, as here presented, has two main objects: first, through its opening chapter, to interest those who desire to know the essential facts concerning the Music Schools; second, in the following chapters, to give a detailed outline of their organization and administration which will be acceptable to the general reader and of constructive help to schools in the process of formation.

In July, 1922, the first international conference of settlements was held in London. America stood out among the eight nations represented as having developed this unique form of musical education.

It is my hope that this book may so present this accomplishment as to bring us new friends and wider recognition.

It is a pleasure to thank the many co-workers who answered letters and provided information. I am especially indebted to Mrs. William L. McFarland, chairman of the Music Division of the National Federation of Settlements, John Grolle of the Philadelphia Music School Settlement and Melzar Chaffee of the Music School Settlement, New York, for their criticisms and suggestions in the reading of this report.

New York City
February 1, 1926.

PROLOGUE

I

Prologue

For twelve years I have been actively engaged in the work of one of the Music School Settlements. I have visited, during the last year, 63 important schools or music departments in fifteen different cities. These schools are not an experimental form of social service, they are an established accomplishment in musical education. It is my hope that the reader may see the far-reaching possibilities which the history and present development of this work justify.

The Music Schools have a dignified ancestry: their predecessors long ago established their right to be recognized as factors which make for a national culture. Romain Rolland in his "Musical Tour through the Land of the Past"* writes:

> "The Neapolitan composers were renowned . . . Here we see what artistic institutions may do, not indeed to transform a race, but to make it produce what it has in reserve, and what, but for them, would probably never have sprung from the soil. These institutions, in the case of Naples, were its famous conservatories for the musical training of poor children. An admirable idea, which our modern democracies have neither conceived nor revived. The Collegio de'poveri di Gesu Cristo was founded in 1589. . . . In this college—and we need say no more—Pergolesi was trained. . . . The Collegio de la Pietà de Turchini was founded at the end of the 16th century. . . . The most celebrated Neapolitan composers were professors in this college. Francesco Provenzale was one of the first masters. . . . These conservatories were a mine of opera singers and composers for all Europe. . . . Their most brilliant period seems to have been in the first thirty years of the 18th century, in the lifetime of Alessandro Scarlatti."

The development of the Music School Settlement idea is our reply to Romain Rolland. A democracy is meeting here and now, the same need felt and answered in Italy many years ago.

A Music School Settlement aims to put the highest musical education within reach of serious students whose circumstances do not allow them to pay professional rates. The student is taught by a thoroughly qualified

* Page 171.

teacher for a sum which does not force both parent and child to cheat the body in order to nourish the mind. The difference between the fee paid by the pupil and the cost of the lesson is made up by the School.

Directors and teachers know from their experience that music is an intellectual, spiritual, and creative force in human life. It has too long been regarded as an embellishment. A child practices her scales and is made to go through stereotyped pieces for exhibition purposes, when company is in the drawing room. In the Music Schools, music is never used to minister to the pride of the student. It is more than an ornament. It is more than a possible means of livelihood. Carl Seashore, whose "Psychology of Musical Talent" undertakes "to describe and explain the musical mind in such a way as to serve in the recognition, the analysis, the rating and the guidance of musical talent" concludes his book with the following expression concerning the individual and social value of music:

> "for music as an educational means gives grace, suppleness, and vigor to the body; refines the intellect; enhances personal charm in social value; invests moral ideas with an aesthetic glow; constitutes the content of one art and an aesthetic attitude for all art; and furnishes the most beautiful medium for the expression of devotion to man and God."*

These values the Music Schools covet for all children.

WHY MUSIC SCHOOLS?

The existing schools came into being by pressure of demand. In a settlement or other social agency a few children ask for lessons; the number multiplies; and the music department comes into existence. When this department grows beyond the power of the settlement to support it, a separate board is formed and it becomes a Music School Settlement. Occasionally a Music School is organized without the preliminary step of being a settlement department.

If these Music Schools did not exist, where would the musical youth of our great industrial cities turn? Many of them are gifted, high strung, sensitive. They must have some artistic and spiritual outlet or the result for them and for the community will be disastrous. Others, less gifted, may crave and need it quite as much. Shall they turn to local teachers, of the type they could afford, who ask from fifty cents to a dollar a lesson?

The following incident shows the different way an instructor of this type and a typical Music School would handle the problem of a difficult child.

* Page 280.

* A heavily built man came to register his small boy at a Music School. He was a barge captain. The director asked the child to play; but he shook so that he could not tune the violin. The father was asked to wait in the next room and then the truth came out. The parents had entered the boy at a so-called "conservatory" in the neighborhood. The pupils hated the place and took it out on the "professor" by being so unruly that at one time he had sent for the police and at another had thrown "sneezing powder" among them. The boy's spirit was crushed and the idea of studying music for pleasure or recreation was unthinkable.

He and his barge captain father were shown over the school, heard a lesson being given and listened to the Junior Orchestra. Then they were told that the boy would be accepted on the condition that the father leave him entirely in the hands of the school, that he should not tell him to practice, and that if at the end of two months the boy did not like the violin, he was to be allowed to give it up. The incredulous expression on the face of the child when dubious consent was given showed that at least one obstacle had been cleared away.

This boy, though without talent, now at least knows what music is and happily attends all school functions accompanied by his sullen but convinced father.

It is not intended that the reader should arrive at the conclusion that all music "professors" in the poorer sections of our cities are of the exaggerated type cited above. Many of them try to be conscientious. But the fact remains that the average among them is not equipped to give students the advantages of a real musical education. A child, applying for entrance at a Settlement Music School when asked why she had left the teacher with whom she had been studying for two years, replied: "Well, I asked him about harmony and he said if I wanted to bother with stuff like that I had better come to your school."

Human nature is much the same the world over. It is customary for well-to-do parents to feel that their children, along with their general education, must have a knowledge of music and art. It may not be considered dangerously radical if parents of lesser means exhibit the same affectionate and discerning vision for their own offspring.

But if not the neighborhood professor, to whom then can parents, unable to pay the prices charged by good teachers, go? The genuine conservatories of the fine type do not answer the need. They deal in large part with older children or young people and are organized to prepare professional musicians and teachers. Whether commercial or endowed, their charges are prohibitive to young people of working class communities.

* The cases quoted in this survey have been collected from varying types of schools situated in a number of different cities.

There remains to be considered the public schools. Sight-reading and singing are usually taught by a grade teacher who is but poorly qualified to give instruction in this highly specialized subject. Supervisors are appointed to follow up and reinforce the work of grade teachers, but with the best intention in the world the results are not satisfactory, even to the teachers themselves. In several large cities a course in theory is offered in high school. This, at present, does not carry the ambitious student nearly far enough. School orchestras are organized and glee clubs and choruses formed. The writer heard a fine type of singing in the high schools of Minneapolis last spring. Instrumental instruction is provided in a few cities, usually in class form. And the whole crux of the matter lies in just this fact.

Carl Seashore, discussing the relative value of class and individual instruction in public school music, says:

> "The doctrine of democracy often results in great educational corruption. Why should children be classified in music on the basis of arithmetic, geography and history? . . . Have no mercy on the educator who prides himself that he has made all alike, because it has not been done by making the unmusical musical, but by the suppression of the fit and most promising. . . . The retarded child in public school music is the musically brilliant child."*

An important development which has come about through the increased interest shown by educators in public school music is the plan of allowing credit toward the high school diploma for outside music instruction. This plan has a double advantage. First, it allows a gifted child to be excused from certain subjects and to use the time gained in this way for music. Second, it encourages pupils to study with teachers of quality in order that this credit may be received. In small cities the standing of music teachers can easily be determined but in the larger towns it is very difficult to check up on outside instruction. The problem could be met, however, if the public school authorities were willing to help. It is a development fraught with importance for it is the only way that a musically gifted student, enrolled in the public schools, has opportunity for the cultivation of his talent. The burden of the full high school schedule must be lightened if he is to have time for serious music study.

It is practically impossible in the crowded schools of our cities for real attention to be paid to the potential qualities of the individual child. In class work faint consideration can be taken of grades of ability. Centuries of experience seem to show that the fullest development of a pupil's skill,

* Psychology of Musical Talent, Page 274.

culture, and character call for personal contact between teacher and pupil. Individual instruction will probably never be provided on any very large scale in the public schools. The expense of securing suitable teachers would be an item difficult for a board of education to finance. Our real musicians of both the past and the present have always been dependent upon some specialized musical agency or some interested individual for their training and development.

TYPES OF PUPILS

The majority of the Music Schools are committed to the doctrine that any child who desires to study music should have the opportunity, whether or not he has unusual talent.

The students fall into a threefold classification of problem pupil, avocational pupil, and professional pupil.

The problem pupil who is inherently unmusical or who fails in application is a small minority in most schools. Certain of these present themselves at their parents' bidding or at the request of a social agency which thinks they will benefit by the connection. It may even happen that the child himself feels an instinctive craving for fine things and believes that because his chum is studying the violin he will enjoy it also. This type of pupil needs a teacher especially qualified to understand him and able to find another outlet if music fails. A class in clay modeling, drawing, carpentry, athletics or a club may be the proper prescription. Here the cooperation of a social settlement is of great value.

Fred L. came to the Music School when he was eleven years old. He had been on probation from the Juvenile Court and had spent a few years on a farm in Maryland. His school record was bad and he especially hated mathematics. He liked music and began to study. He soon found that he could not learn to play unless he knew the division of the notes. This led him to fractions and one of the major sources of annoyance to him in the public schools became a subject of interest. Friendly teachers and personal contact established with the boy gave the director of the Music School an opportunity to guide him vocationally. Today this pupil is an expert mechanic who supports a family and has developed various pieces of machinery.

Charles R. was aged eleven years. His father and mother were separated and the boy visited between, although living with his mother. It was a particularly unfortunate situation, for the father was obviously living with another woman. The boy enjoyed music, was fairly talented, but did not like to practice. The mother confided to the director the difficulties in home conditions under which the boy was laboring and her fear as to his development. The director suggested

that she apply to the Big Brothers for help, which she did. When she came to register her son the next fall she said that the boy was much more manageable. She was insistent that he should remain in the School saying she could not duplicate its influence on him in any other way.

Frank S. was of Irish extraction. He would not practice but was very fond of listening to music. Finally he was dismissed from the School for lack of interest. Several years afterward a taxi-cab drove the director to the station. When the destination was reached the driver said to him, "Mr. ———, you don't remember me. I am Frank S. whom you taught years ago and who didn't make good. I am married now and I have a boy. I wasted my opportunity but I shall see to it that my boy doesn't."

These cases are typical of many. But it shows how music influences and redirects the lives of pupils who will never make successful musicians. The intellectual and moral results of music on susceptible children are very marked and should be made use of by educators.

The avocational pupil is often gifted. He wants to study and usually practices faithfully. Though he sometimes dreams of becoming a professional musician, ultimately he takes up other work as a means of livelihood. This group constitutes the largest proportion of the School. Its members will, throughout their lives, hold music as an avocation and a source of enjoyment. In the future they will form our intelligent audiences. The musical culture of a nation is determined not alone by professionals but also by the actual standards of the great mass of those who have music as their avocation.

The Music School Settlement, better than any other agency, discovers and develops a type of pupil which is potentially of this class and which, but for it, would never be reached at all. It is for this reason that the avocational pupil is often considered as constituting the most important section in the School.

Charles R. was brought to the Music School by one of the visitors of a charitable organization. At the age of ten years, Charles was a go-between of crooks in the neighborhood, a cigarette fiend, and a generally low-type boy. After several efforts he was persuaded to come to the School. He became interested in music and today is working as a piano tuner for one of the large firms of the city. Besides this he is an expert carpenter and a good violinist.

Edith F. was a young stenographer who after working eight hours a day still found time to come twice a week to the Music School. She did her practicing at home between the hours of 7:30 and 8 A.M. and 7 and 7:30 P.M. When the director asked her what impelled her to

keep this up she replied: "My life was not going right. I found I must have something outside myself which had nothing to do with earning my bread and butter. And the most beautiful thing and the thing I liked best was music."

John S. was a good reliable boy of Scandinavian stock. He was very fond of music and practiced devotedly. As he grew older it seemed best for him not to take up music as his profession. But he had gone far enough so that by using his skill as a means of livelihood in the summers he was able to put himself through Columbia University. He now holds a leading position in a large chemical firm and music is his chief recreation and means of self-expression.

The professional student belongs to the number of unusually gifted pupils capable of earning their living as musicians. From this group come excellently prepared teachers, members of symphony orchestras, quartets, trios and soloists. The director of one of the older schools writes: "We have former students of ours playing in nearly every symphony orchestra in the country."

With the heritage of musical Europe behind them, the children of our foreign-born parents often exhibit great talent. Without guidance their lives would become futile and groping. The loss to the world would be not less serious.

Angelo S., the son of Italian peasants, was an ambitious boy who entered the Music School in 1918. After studying for two years he became a resident of the School. He is now a well-qualified teacher and a good violinist. He has developed into the chief support of his family because his father, no longer able to follow his original trade, is obliged to earn his living at unskilled labor.

Ruth D. had been five years in the Music School. Largely through its influence she decided to study to be a supervisor of music in the public schools. With the knowledge gained in the Music School she is now a qualified piano teacher enabled to earn enough to put herself through Normal School.

Paul R. entered the Music School when a little boy. His entire musical training was acquired at the School. Paul is now an established accompanist with what promises to be a successful career ahead of him.

Alice J. was of American parentage. She had unusual musical ability and developed rapidly. Through connections established at the School she became advantageously known. She is now head of the department of music in two fine private schools. She also teaches at the Music School where she is continuing her studies.

Henry H. wandered from job to job before coming to the Music School. He dug as a day laborer, stoked for a laundry, made felt for a

hat manufacturing concern, and worked in a dyeing establishment. His love of music led him to study the cello. Finally he gave all his time to music, and he is now cellist in a professional orchestra, has established a home of his own and is a contented citizen.

Tony S. came to the Music School with the report from his former teacher that he had no talent and would never make a good musician. Five years later Tony was playing the viola in the well known symphony orchestra of his city, and near him, among the first and second violins, sat three of his best friends—all having been trained together in the same Music School.

The talented students are sometimes, by reason of temperament, most difficult to help and need the greatest care in the guiding of their gifts.

Frank L. has been in the Music School for ten years. His father deserted his mother when Frank was a little boy. There were several children, all of whom have been in the School at different times. The mother went to live with a sister and the two of them worked to support the family. Frank was difficult, hard to manage and would sulk when corrected. The director had frequent talks with him. He exhibits more and more affection for his music and his unruly traits are disappearing. The mother reports that there never was a nicer son. He plays in a professional trio and his weekly salary there is augmented by radio and small concert engagements. He has always been a scholarship student but has now notified the director that he can pay for lessons and that he would like someone else to have the scholarship.

Edna R., a highly gifted young girl, was a student for several years in the Music School. It is impossible to describe here the harrowing experiences this girl went through. For a time it seemed as if everywhere she turned she was met by disillusionment and degradation—both in her family and with several warm friendships she had formed. Music alone had power to comfort and sustain her. She has recently accepted a position as music director in another town. When she left she told her teacher that the one thing which had remained for her unchangeable in its purity and constancy was the music she had learned at the school.

It is the gifted student who, provided contact was established, might be cared for by commercial conservatories. But this could never be done for the number which apply to the Settlement Schools. They could not pay the tuition charged by even an endowed conservatory and so could enter only occasionally as scholarship children.

Moreover it is exactly the talented student who should not, upon reaching the age of fifteen or sixteen, be transferred. It is then that the most constructive influence of the Music School is being exerted and it is rare for

a conservatory to take into account the moulding and developing of a student's life, character and personality as the Settlement Schools do.

It is essential, therefore, for the training and developing of advanced students, that the Settlement Music Schools assume the financial obligations required to keep their work up to conservatory standards. Only in this way can the potentialities of the movement be realized.

WHAT HAS BEEN ACCOMPLISHED

In every human being there is a feeling for rhythm and beauty. Music is one of the chief means through which this power develops and matures. It is the assurance of things hoped for, the conviction of things not seen, that for the last twenty-five years have kept men and women of the finest musical attainments engrossed in this work. They have believed so strongly in the potency of their art that they have refused positions of importance and worldly advantage because they could not tear themselves away from the fascination of the justification of their faith.

Take, as a background for the work of the Schools, a crowded industrial city. The living conditions are congested; sometimes two or more families occupy one apartment. The parents labor intensely to make ends meet, but recall, sometimes with longing, the European town where they grew up. Though not so well off in material things, their life there was not so rushed. They had time to go to the opera or to hear the free concerts given by the government bands in the public squares.

Along with these memories comes the recollection of how they were brought up. They look with despair at the behavior and demands of their children, wondering if these are the results of being born in the land of freedom. As one Italian mother said to me, "Why my girl, she only seventeen and yet she like to go out in the evening. I tell you and I tell her that the first boy I see her walk down the street with she must marry."

And what of the children—the young citizens of America. They grow up beside their parents in crowded apartments where there is little privacy. When they take refuge in the public schools what do they find? A routine which of necessity goes far toward stamping out any spark of individuality and leaves undeveloped what in reality may be the best which is in them. When school is over and their pent up energies are crying out for a little recreation, what have they? A crowded city street with heavy trucks passing and neighbors annoyed at their efforts to find outlets for physical energy. And when the lure of a movie comes along, how are they going to greet the

demand of their parents that they spend the evening in the crowded room with the ever present school book on their laps.

A purposeful employment of leisure time is one of the most important offerings the Music Schools make to the young people of their district. They crowd to our schools. They consider playing in an orchestra or taking a piano lesson an entertaining and interesting occupation. Practically every Music School in the country has a long waiting list of students. Knowing as we do now that thwarted impulse is one of the important factors in aimlessness and delinquency, is it too much to say that the outlet given to the temperamental, emotional young people of our cities helps materially toward the developing of sane balanced minds?

A director, hearing an older student play, said, "Do you care much about your music?" The girl replied, "Well, after working in a factory all day, it's about the only thing that makes life worth living."

A thin, white, little boy was summoned to appear at the School with his father so that the director could explain that an hour in the park each day was better for that particular boy than playing the violin. The father listened and then replied hopelessly, "But what can I do? He is now thirteen; in one year he must go to work and then never again in his life can he learn anything about things like music. I went without it. I must let him get it this year so he will always have it."

This situation is twice tragic. To the unsatisfied longing of both father and son must be added our unholy tendency to regard the fourteenth year as the boundary between the light of childhood and the gloom of manhood and to condemn to aimless wandering those who pass unillumined into its dark shadows.

A young couple, unable to agree, were perilously near breaking up their home. He was very fond of music, and so she came to study at the school. Through the influence of the music she was stimulated in her endeavor to make things better and ultimately was able to bring about understanding and reunion.

Incidents such as these show the range and scope of music's gifts. Neither the neighborhood teacher, the professional conservatory, nor the public schools are interested in what must be to them but merest by-products. In the Music School, art and life are never separated.

The parent and child are frequently brought into a closer relationship and a better understanding through the music. Children who cannot imagine why their parents nag them so to stay at home evenings are sometimes enlightened by the genuine emotion on their elders' faces when two or three of their fellow pupils gather in the home to rehearse a trio or a quartet.

One school reports that in a certain family one evening each week is reserved for music. The mother prepares an early supper. Then the table is cleared, faces and hands are washed and the four children, all of whom attend the Music School, play the quartets of Mozart and Beethoven. With such a background, can a really serious difference of opinion on small matters separate these parents and children?

Industry too is a substantial beneficiary. The wage earner whose leisure time is well used, conserves his energy and acquires a balanced outlook on the world which is of great economic value both to his employer and to himself. William James, in speaking of the tension under which our workers labor, says: "I suspect that neither the nature nor the amount of our work is accountable for the frequency and severity of our breakdowns, but that their cause lies rather in . . . that breathlessness and tension, . . . that lack of inner harmony and ease by which with us the work is so apt to be accompanied."*

From a practical point of view the Music Schools render a constant and important support to the music trades. There is considerable profit in the purchase of music and musical instruments alone.

From the side of mental discipline, music is serving our students so that they become more useful assets in the world. Miss Kate S. Chittenden, head of the piano department of Vassar College, states that the students in her division say that the course requires greater concentration than any other. If the study of music has this effect on college students it will be equally beneficial to pupils in the Music School. Especially is it desirable for the adult students many of whom are forced to stop their school education at sixteen.

Finally then, the great contribution of the schools is found in the effect that music, as here employed, has on the life of the student.

> Two children of about fourteen were waiting their turn to play at a concert. There were some 300 in the audience. One child was overheard to say to the other, "Ain't you scared?" And the answer which came back clearly was, "No, I ain't. It's not me that's playing."

This child obviously felt she was but an instrumentality for the music and consequently her performance had ceased to be a matter of personal display. There is no doubt as to the strength and reinforcement which comes from a certain length of time spent alone each day. For many of our students, on account of their living conditions, this seclusion is difficult to ob-

* Talks to Teachers, page 214.

tain. Parents who manage at a sacrifice to find money to pay for music lessons are sure to create the conditions for productive practice. And this dearly achieved quiet, combined with reverential and careful study of music, is an important means of developing that poise which is the foundation of the life of the spirit.

HISTORY

The first Music School was established in 1892 by Eleanor Smith at Hull House in Chicago. "Miss Hannig and I," writes Miss Smith, "had made the plan for the Music School in Germany some years before we returned and put it into effect. One idea which characterized our plan was backed up by no less a person than Schumann and later by eminent music masters of our own country. This was that all musical scholarship is better by being broadened: that skill in playing one instrument is always improved by some knowledge of another, and especially of the voice. Despite difficulties encountered in carrying out this plan, we have persevered in it and we have every reason to be glad that we started out with it as a fundamental principle."

This statement gives but a faint conception of the beauty and charm of the music at Hull House. Perhaps it was that the tradition of the place threw its spell around me, but I have seldom heard lovelier quality of tone or finer diction than among the group of Italian girls rehearsing for their spring cantata. I spoke of it to Miss Smith who replied: "Yes, and I think it is not just a mantle; some of it seems to remain and become part of them even after many years." There were also little ones coming in for their lessons, who solemnly played for me not only the pieces they were studying, but original compositions.

Emily Wagner founded the second school, now the Music School Settlement, New York, in 1894.

> "The inspiration of the school," she writes, "came from a book I read while studying Sociology at college, entitled 'A Palace of Pleasure.' I've forgotten who wrote it. That drove me to New York, in my mind the place most full of opportunity, and the inspiration took form upon my hearing a choir being trained at the Cold Mariners Temple in Chatham Square.
>
> "The School was opened in that building and after a short time moved into a tenement room where it struggled along until a friend suggested that the College Settlement might be interested. Dr. Jane E. Robbins, then in charge, gave me the use of the front basement, which she had used to receive patients, and transferred her clinic to her own sitting room. Thus the School became connected with settle-

ment work. We outgrew this room and rented the top floor of a house across from 95 Rivington Street. Then a committee of women, mostly from colleges, was formed to help us, for teachers had been added, and more pianos, and the pupils numbered about 100. Shortly afterward, University Settlement asked me to superintend some classes, and I started a small school there. Later, the two committees united and rented a house at 31 Rivington Street. By the time the Third Street property was secured, the School numbered 150 pupils, had an orchestra, and classes in singing and theory. Finally, on account of ill health, I was ordered out of the city. But the School was needed and it lived."

This School now has an enrollment of about 800 students and has had distinguished directors, among them David Mannes, Arthur Farwell, and Melzar Chaffee, who is the present head.

The third start was in Philadelphia. The Settlement Music School began in 1908 under the auspices of College Settlement with forty students. In 1914 it was separately incorporated and in 1917 moved into the beautiful building at 416 Queen Street, erected by Mrs. Edward Bok in memory of her mother. It has 416 pupils and a waiting list of 461. John Grolle has been the director since the beginning. It was largely an outgrowth of her interest in this school which caused Mrs. Bok, with Mr. Grolle's able assistance, to organize the Curtis Institute.

In 1910 the two schools in Boston were started. These were the Boston Music School Settlement and the South End Music School. In 1912 both schools were incorporated. The former has now approximately 450 students; the latter approximately 300.

The results of the present survey show that there are now 143 centers of music instruction located in forty-four cities in twenty-one states. In the three years since the first edition of this book was printed sixty-three new centers have been established in twenty-four cities.

A wide variety of races and nationalities are found. Jews, Italians, Irish, Americans, Bohemians, Finns, Russians, Poles, Austrians, Roumanians, Germans, English, Spanish, Scotch, French, Mexican and Ukrainian are listed. Often all of these diverse nationalities are found in one school.*

The majority of these music centers are departments of settlements. A chart on page 87 covering twelve of these departments shows an enrollment of 1,289 students and 124 teachers. The combined budgets would approximate $39,458.00.

Chart C on page 88 gives the facts about a group of 17 representative

* A list of the trades and professions of the parents in a representative school shows a total of 58. This may be found on page 87.

Schools, which are separately organized and housed: 12 are separately incorporated. This group of seventeen owns property valued at $775,300, has an enrollment of 4,177 students and employs 398 teachers. The combined budgets approximate $319,261 yearly.

In the average school of the developed type the fees from tuition amount to approximately one-third of the total expenditure. Data collected on this point shows that the same ratio exists in the leading universities and colleges. One prominent college makes the printed statement: "The tuition for this year is fixed at $300.00, the actual cost of teaching an undergraduate for 1924–25 is estimated to be $809.76 or $509.76 more than is paid for tuition. This difference must be met from the college endowment and from gifts." This institution is regarded as one of the finest in the country. Nothing would surprise the student body more than to hear that it is a "charity"! And yet here are the Music School Settlements, of no more relative burden financially to the public than the average college, of inestimable value artistically, and yet fighting for their very existence. It is essential that the public should understand the real significance of the work, that it should cease to regard music schools as a charity or even a philanthropy, and that it should accept them as it does the colleges and professional schools which make for general national refinement and culture.

When this is achieved the schools will be supported as they should be, and then, and only then, will their possibilities be realized.

ORGANIZATION

II

Organization

THIS section deals with organization as it is found in a Music School Settlement and in those music departments of settlements which are separately organized and housed. Though numerically a minority, this group acts as pace maker for the rest. Each settlement music department, as it begins to crowd its room and demand additional equipment, turns longing eyes upon the form of organization achieved by the older and more advanced schools.

HOW TO START A SCHOOL

ALTHOUGH all schools should have definite standards and requirements, each school must endeavor to adjust itself to the need of the predominant racial group or groups and the social situation in its locality. Plans formulated and working well in one district may not apply in another. That is, a school, the bulk of whose students are Italian, will differ somewhat from one, the majority of whose pupils are Irish or Jewish; a school in a very poor locality from one in a comfortable community; a school which draws upon a metropolitan area to discover talent from one which seeks to build up a neighborhood.

The easiest and soundest way to begin is to offer music as part of the work of a settlement or other established agency already in touch with a large number of the best types of family in the local community. By such an arrangement the director is enabled to study local interests and tendencies and the social needs of the student can be met by the social agency. Thus the Music School or department is freed to do its special work. The School should not permit itself to be advertised as a charity, or receive any great number of its pupils from the least developed part of the neighborhood.

The actual initiation of work may come about in one of two ways. The head-resident of the settlement or other agency may foresee the need and solicit the interest of a professional musician in establishing the department. Or, as is more usual, a musician desires to help musical children and makes overtures to the social agency.

The Turtle Bay Music School, New York, started in this latter way. The young musician interested in its organization received permission from Grosvenor Neighborhood House to carry on the work in its building. She then went to the director of one of the established music schools for advice. Together they worked out a budget to present to the group whom she had interested in becoming her board of directors. Advice was given as to teachers and outlines of study. This young school, therefore, started with no false steps because it had back of it the experience of the older organization.

If, however, a group of people interested in music desires to organize a school without local connection, it should before beginning engage a suitable person to make a survey of the community in which it means to start. The cooperation of the social agencies working in the district should be secured. Endless difficulties may be avoided by taking guidance from the experience of long established local organizations.

The evolution of a settlement music department into a music school necessarily involves a crisis in organization. The transition in the case of the Music School of Buffalo may be regarded as typical. For thirteen years Welcome Hall had been carrying on a small amount of music instruction, and for several of these years the Chromatic Club, the leading musical club of the city, had been interested in helping. The settlement asked the club to become responsible for organizing a music school, using the existing music department as a nucleus. On the recommendation of its executive committee, the club decided to undertake this. A modest budget was accordingly raised, first by taxing the club members a very small amount per person, and second by additional subscriptions. Without professional intrigue creeping in, teachers of ability were selected to head departments. A gift of a small dwelling adjoining the settlement established an attractive atmosphere. All these steps were taken within a year and a half.

It is worthy of note that before this school was actually started every aspect of the plan was thought out, both by local and outside advisors. It is important, in point of fairness to future students, that this should be done. Following the same policy, both board and faculty have, from time to time, sought assistance in the solving of problems sometimes by letters and sometimes by visits to other schools.

Music clubs and other groups in various parts of the country are becoming interested in providing music instruction in working class communities as part of their "educational program." There is a great deal to be said in favor of such work when it starts as intelligently as that just described. An

"educational program," however, should be conducted on a scale and under standards worthy of the name. Too often it merely means a number of free lessons given "for love" to some "poor children" at a settlement. The sponsors often seem to forget entirely to credit the contribution of the settlement itself, which consists in such minor details as the entire overhead expense and the discovery and encouragement of the pupils. I cannot too strongly urge that every settlement head-resident, before committing his children and building to such a scheme of instruction, secure assurance as to the quality and continuity of the teachers to be provided. Furthermore, it cannot be too strongly urged upon those thinking of establishing or enlarging their work in music that it is wise to begin by securing competent advice.

In the large cities there are federations of music schools and departments, the officers of which are glad to be of help. Or a letter addressed to the Chairman of the Music Division of the National Federation of Settlements, 20 Union Park, Boston, Massachusetts, will bring the name and address of schools which are dealing with similar population and social problems. The directors of the long-established schools are glad to put their knowledge and experience at the service of those beginning a new enterprise.

ORGANIZATION

THE independent Music School may be organized either as an association which elects officers and a governing board of subscribers, or as a small self-perpetuating group of trustees. Each form has its advantages. The Brooklyn Music School and the South End Music School, Boston, illustrate the former, and the Neighborhood Music School, New York, the latter type.

INCORPORATION

INCORPORATION customarily follows hard upon organization, both because the board prefers that its liability be limited, and because it wishes to be able to solicit and accept legacies.

The majority of the schools are incorporated as charitable or philanthropic corporations. There are distinct advantages in taking out a charter under the Education Law. This form of incorporation enables the school to give credit in the form of certificates and diplomas for work done. More important still, it imposes upon the director and the heads of departments the necessity of working out a well-balanced curriculum.

THE BOARD

THE most important fact about the Board of Directors is the quality of the individuals composing it. Members should be persons who instinctively turn

to music for rest and enjoyment. The board usually includes musicians, persons interested in talented students, broad-minded men and women concerned for the average child and the working out of a fine educational scheme, and people of wealth and distinction who, though pressed by affairs, remain sensitive to beauty and art. When the public at large finally recognizes the value of music in education it will pay hearty tribute to the group of pioneers who made the dream of a few musicians come true.

Responsibility for the school, in last analysis, rests upon the board which chooses the director, decides questions of policy, and raises funds. Most boards have one or more standing committees, i.e., on property, library, finance, personal service, and publicity. The existence of these committees answers in great part the question of how the different members of the board may give service other than in raising money. All boards number those who are content to help only in this way. But all boards also have members who desire exceedingly some personal touch with the school which they are supporting. The curriculum of the developed Music School is so technical that few board members feel they can take active part in the teaching. One of the principal obligations of the chairman, therefore, is to establish, in consultation with the director, some personal connection between each member and the school. This necessary contact can be brought about through the work of the standing committees. It is possible, also, for board members to give valuable service as librarians and hostesses and to carry on certain types of neighborhood visiting.

The house committee has many opportunities to arrange meetings, teas, and conferences which serve as points of contact between the board, the faculty, the student body and the public.

But in whatever way the plan is worked out it is important to see that it operates. Too often standing committees exist only in name.

ADVISORY BOARDS

From the beginning prominent musicians have been interested in the Music Schools. Artists have a quite natural sympathy with our ideal of meeting the artistic inclination of the student. Moreover these masters often feel the lack of interested and sympathetic understanding in their audiences, so it is but natural that they should desire to encourage a growing movement for sincere musical education. Of late years many schools have advisory boards composed of professional musicians and artists. They assist in different ways. Sometimes it is by giving a concert which tides over a particularly difficult financial period or helps toward an endowment fund; sometimes by

playing at the school or acting as guests of honor at receptions; sometimes in talking before the student body and telling the young people of the ideals which have governed them in the expression of their art. In trying to interest new friends it is of great assistance to be able to say that this or that artist has been to the school, heard the work, and approves it.

The advice which the advisory board is able to give in the selection of the faculty and the development of the curriculum is of inestimable value. Members are usually willing to hear specially gifted students and sometimes even to take them for instruction. Two advanced students had this great good fortune when, in the fall of 1924, Harold Bauer, a member of the advisory board of the Neighborhood Music School, New York, held his Master Class in the school building. Mr. Bauer is a warm advocate of the Music School Settlements and in explaining his action, said: "My interest in the Neighborhood Music School has made me feel the value of bringing students from different parts of the country into touch with the work that is being done here. It is for this reason that having arranged a class for advanced students and teachers this season, I decided to hold it in the School rooms."

The schools are profoundly indebted to these distinguished men and women and it is a pleasure publicly to acknowledge their far-reaching assistance.*

RAISING MONEY

The problem of raising money is perhaps the bitterest one the schools have to face. Hospitals and relief agencies make a quite general appeal. But it is, perforce, a more restricted, though a rapidly growing group, to which educational philanthropies may turn.

There are various ways in which the problem of raising the budget is met. Small music departments in settlements are usually carried as part of the regular expense of the house. As has been stated, larger departments or Music Schools, whether separately housed or not, are usually governed by music committees. To these committees is confided the care of financing the school. They correspond to the board of directors of the separately incorporated school and both types will be treated together here.

There are a few schools where the bulk of support is contributed by one or two people. In some cases the building has been given by one person.

In general practice the committee or board itself assumes responsibility

* Different schools number as members of their Advisory Boards: Mmes. Homer, Sembrich, Matzenauer, Messrs. Bauer, Casals, Davidson, Gabrilowitsch, Grainger, Hadley, Hutcheson, Kreisler, Schelling, Spalding, Surette, Salmond, Svecenski.

for raising the budget. Appeals are issued from time to time and each school endeavors to build up as large and careful a mailing list as possible. Subscriptions are eked out by means of concerts and other benefits with an occasional grant from a music club, fund or foundation.

In cities which have a Welfare Federation or Community Chest, such as Cleveland and Philadelphia, the schools participate with other philanthropic and educational agencies. Mrs. Saunders of the Cleveland Musical School writes:

> "The Community Chest here has been wonderful about helping us in every way. I don't mean that we always get everything we ask for, but the Budget Committee includes far-seeing men and women who are anxious that the people should have something cultural in their lives as well as the bare necessities."

She goes on to say that if presented carefully and in the right way she sees no reason for doubting that budgeting committees will allow for the growth of the music departments in any settlement. The principal danger in Chest financing seems to be that the board, being released from responsibility for the actual support of the school, loses interest.

A very important means of support remains to be noted, namely, fees paid by pupils. Income from this source ranges from ten per cent. to nearly the entire budget. This latter condition, it is true, obtains only in the case of a few settlement music departments where no charge is entered for rent, janitor service, and general overhead; and where the services of the director and most or all of the teachers are given without pay. The financial showing made by such departments calls for understanding scrutiny. When the work develops to a point where additional room and supervision are required, the ratio between fees and expenses at once becomes like that of most of the other schools.

In the majority of schools fees constitute from thirty per cent. to fifty-five per cent. of the budget. It is practically impossible that the sums paid by the pupils should cover the full direct and indirect cost of instruction. Indeed, it is very far from desirable that they should. As stated in the opening chapter of this survey, the Music School stands in the same relation to its community as a college or conservatory to its students, the state and the nation. Its chief duty is to maintain an increasingly high standard of instruction.

Within the last five years most schools have substantially raised their fees for individual lessons.

Many schools have worked out means for increasing the interest of students and parents in helping to support the school and further its purposes. The Neighborhood Music School, New York, secures neighborhood subscriptions to the current expense fund through the use of the following slip.

NEIGHBORHOOD MUSIC SCHOOL
238 East 105th Street
Will You Become a Subscriber to Your Own School?

Our school is not run to make money. The students pay only about one-third what it costs to run the School.

The rest is raised by our *Subscribers*. These Subscribers are people living in various parts of the city who care about music and so give us money to keep the School going.

Can't you become one of these subscribers? If so, fill in your name below opposite the amount you think you can give, and hand in the slip.

Any time you feel you cannot afford to continue this you are at liberty to stop.

75c a week.....
50c a week.....
25c a week.....
20c a week.....
15c a week.....
10c a week.....
5c a week.....

INCOME FROM ENDOWMENT

While few schools have any considerable endowment funds, it is important that every effort should be made to collect and establish such reserves. The Music School Settlement, New York, has an endowment of approximately $140,000.

It may here be added that an especially welcome form of gift to any school is an endowed scholarship. Friends of music may be interested in giving a scholarship of this type in memory of a friend or relative.

BUDGETS AND REPORTS

The formation of a budget is most important. This is usually drawn up by the director and presented to the board in time to be voted upon for the following year. Younger schools seem to find it difficult to know just how to prepare such a document. It is therefore thought expedient to present the budget headings of one school as a suggestion. This will be found on page 90.

Nearly all schools issue something in the nature of an annual report. This, with a financial statement, is sent to subscribers and others on the mailing list. It is safe to say that the average school usually does not follow up

this report. Letters, circulars or appeals should follow, carefully worked out as to time and subject matter.*

BUILDING AND EQUIPMENT

Music Schools all over the country labor under difficulties in the matter of building and equipment. Starting as most of them have in a settlement house, they are often forced to carry on their work with cheap and worn instruments in rooms which necessarily have to be used for many purposes. Under such conditions it is impossible to create that atmosphere of order and charm which is an indispensable part of music instruction. One of the first things a board of directors should realize is that if the right sort of results are to be gained, quiet, dignified surroundings are essential. Good instruments, reasonably sound-proof walls, and an auditorium are not luxuries, they are necessities. Most important of all, the school should not be permitted to increase in numbers beyond its capacity properly to care for pupils.

The Settlement Music School, Philadelphia, is fortunate enough to enjoy the use of an altogether convenient and charming building erected in 1917 to meet its special needs. Mrs. Edward Bok not only gives the use of the structure but pays for its upkeep.

The David Hochstein Memorial Music School at Rochester is erecting a new building, with funds raised by friends of the school.

The Cleveland Music School Settlement has recently purchased a homelike and comfortable house and built a most attractive concert room in the rear. Money was secured through a "drive."

Half a dozen schools have remodeled one or more dwelling houses, and in the process secured quarters which often have a delightful tinge of domesticity. Remodeled dwellings have two chief disadvantages. It is difficult and costly to make practice rooms reasonably sound-proof; and it is troublesome to obtain an auditorium capable of seating from 150 to 300 people. This latter, however, has just been accomplished at the Neighborhood Music School, New York. Interesting types of remodeled buildings are the Brooklyn Music School, the Greenwich House Music School, New York, and South End Music School, Boston.

Settlement departments, in a few instances, have separate quarters within the house. The Hull House Music School, Chicago, and the Neighborhood House Music School, New Haven, are examples in point. It is recommended that whenever possible, music departments still housed under the

* See: Cooper, Charles C., Settlement Finance, 1923. May be obtained on request to the Secretary, National Federation of Settlements, 20 Union Park, Boston, Massachusetts.

settlement roof, be given a few rooms from which all other work is excluded, so that pianos and other teaching material may be kept in good condition, and a distinctive atmosphere established. This is done at the Christodora House Music School, New York.

CULTURAL REINFORCEMENTS

It is of prime importance that music students should realize that the richer the cultural background, the finer will be the expression of their musical art.

Students in our schools need cultural reinforcement because their homes as a rule do not supply such training. Many parents feel their lack of power and are glad of all the school can give. Frequently they themselves enjoyed advantages in the old world which they cannot give their children here. It is most important for directors and boards to keep this in mind and to encourage students in reverence and devotion to beauty in every form of art and literature.

The first practical thing to develop is a musical library. Orchestral and operatic scores should be collected, and ensemble literature should be on hand so that whenever a group of students desires to play together the members can find material. Once it becomes known that the school receives gifts of music, donations will begin to be sent in. Frequently material arrives which it is impossible to use, but in this case it can sometimes be sold. And occasionally the school receives important musical libraries either as heir or through gift of the family. Almost equally valuable are books dealing with lives of musicians, critical analyses and general literature. Musical and literary magazines are also enjoyed by the students. Last but not least are the pictures, prints, statuary and furniture of the school.

A rare chance led to the erection of the Children's Art Centre, founded by Fitzroy Carrington when he was curator of prints in the Boston Museum of Fine Arts, upon land controlled by the South End Music School. Pictures, bronzes, illustrations and other works of art calculated to interest children are on exhibition. Pupils from the Music School visit the museum and the relation between the two institutions is close.

ADMINISTRATION

III

Administration

THE DIRECTOR

THE selection of a director is among the chief responsibilities of the board. In many of the schools the director is elected a member of the board with full voting powers. This is excellent and should be done whenever possible.

He usually is a skilled musician, though there are a few instances in which the director takes no part in the work of instruction. This last situation, however, is unusual and exists generally where the de facto executives are the volunteers who organized and built up the school.

If the director is a skilled musician, it is also essential that either through personal contact or professional training he have thorough knowledge of social problems and conditions under which the students live. Only in this way can the relation between pupils, neighborhood and staff be spontaneous and helpful. It is important also that the director should feel the necessity, and be capable of conveying, the ideals for which the school exists to the faculty and student body. He is the logical person to do this and if it is not done, the school is built on sand. In the selection of such a leader the board should bear this in mind and choose a person who will work comfortably and sympathetically with the teaching staff, and at the same time be acceptable to the students. Under normal conditions the director interprets the work of the school to the board and to the community at large, seeks the interest of artists, engages the faculty, coordinates the work of the departments, outlines the policy and plans the growth of the school.

As in any form of educational enterprise the continuity of work is of prime importance. It is easier to get results after a certain period of years if one director has continuously remained in charge. This is particularly true in the type of work here described where friendly relations with and knowledge of the individual family count for so much.

HEADS OF DEPARTMENTS

IN MOST of the schools the director acts as head of one of the departments. Among the most important of his duties is the selection of the remaining department heads. They must be musicians of unquestioned ability and

standing. It is further essential that they should be capable of transmitting the purpose of the school with enthusiasm and conviction to the teachers under them, and in turn to every pupil.

They should, on their part, cooperate with the director in every way; they constitute his cabinet and with their help he plans the curriculum and determines questions of educational policy.

TEACHING STAFF

Teachers should be good musicians and enthusiastic pedagogues. In the past it has sometimes been felt that money to pay teachers could not be raised, and the help of amateurs and volunteers has been drawn upon. There are instances in which this plan has had a considerable measure of success. As a rule it fails, not because volunteer teachers are unreliable, often they are most faithful, but because not being teachers by profession they do not feel it necessary to understand the pedagogy of musical instruction. The best practice is to employ only thoroughly trained teachers who combine technical and musical proficiency with social vision. This sounds easy and is perhaps the most difficult task facing the director. Nothing so undermines the work of the school as failing to accomplish it; nothing contributes so much to its success as achieving it.

It is usually possible, on account of their sympathetic understanding and appreciation of the work undertaken, to obtain the services of first rate teachers who participate in the motive of the board by teaching for a fraction of their normal charge. Especially in large cities it is possible to secure the best type. These teachers, instead of taking free or for a small fee, a number of gifted students who yearly appeal to them, now refer such students to our schools and give their own services at a small price. The school then has the responsibility of looking up such applicants and assuring the teachers that they are deserving.

Teachers report it to be the greatest relief to get away for a little from the lack of interest and unwillingness to work which they find, only too frequently, among their private pupils. Children from well-to-do homes have many pleasures and music is too often merely a social accomplishment forced upon them. Teachers consider it a privilege to work with those who crave instruction. It is because of this attitude on the part of the faculties that the results of teaching are so satisfactory.

The average remuneration paid to instructors ranges from $1.25 to $2.50 an hour, though special teachers sometimes receive as high as six dollars. The heads of departments are usually paid on a monthly basis ranging in

certain cases from $150 to $300 a month according to the amount of time given.

The policy of employing student teachers is one which calls forth animated discussion whenever representatives of schools meet. Some schools will not use them at all. Others who find it necessary to engage a small number of teachers at a fairly low salary report that student teachers render useful service. The question of the personality and the educational and cultural equipment of each student teacher calls for the most careful consideration. It has been the experience of the writer that an intelligent advanced pupil who has studied in the school during a number of years, has taken the normal course, has the proper personality, and is able to meet strictly professional standards, is, in many cases, a better investment than a strange outside teacher of the type that one could obtain at the same price.

STAFF MEETINGS

Frequent teachers' meetings in charge of the director or the heads of departments are advisable. Certain schools hold departmental meetings monthly, and a general faculty meeting at less frequent intervals. But in addition to whatever general or departmental meetings are held, the director should arrange frequent conferences with individual teachers. This is, of course, easier in a small school but should be achieved in some way at every school. Problems relative to individual pupils may then be discussed in a way neither necessary nor wise in a general faculty meeting.

Formal and informal teas enable teachers to meet each other, heighten their common interest in the school, and foster a spirit of cooperation. If the school has an advisory board of distinguished musicians it is often possible to persuade one of its artist members to meet with the teachers once a year, thereby giving the staff the inspiration that comes of the suggestions and outlook of a master.

Some schools conduct staff conferences in the form of departmental group meetings which are in reality normal classes. Teaching material is gone over and methods discussed. Other schools prefer to secure teachers of established reputation where such detailed supervision will not be necessary, even though slightly higher salaries must be paid.

It cannot be too strongly emphasized that the teaching staff is the medium through which is communicated the real beauty and life of the school. Contact between the director and faculty must be constant or this end will be defeated. General faculty meetings and individual conferences are the only way in which this can be accomplished.

The personality, good sense and tact of the office staff is one of the most important factors in the atmosphere and effectiveness of the school. It is helpful when the head registrar has a knowledge of music though this is not essential.

In a small school the position of "registrar" and office secretary is filled by one person. In the larger schools one or more clerical assistants are needed.

During the stage of becoming established, volunteers are sometimes employed, and so long as the routine is simple and the director ever present, all goes well. As detail multiplies it becomes necessary to have someone trained in office methods whose duty it is to be always on hand, and whose authority is unquestioned. For the smooth running of the school depends on the accuracy and thoroughness of the work done in the office.

Schools large enough to require it have a special librarian, who controls both the musical and literary library, suggests reading material to the students and acts in a general advisory capacity. The writer sees no reason why members of the board who desire personal contact with the school should not here find a suitable opening.

Some schools carry on the staff a welfare visitor, who calls on the families of pupils, takes children to clinics, and performs other acts of social service. Most schools find it impossible to support this expense, and refer problems that cannot be handled by the office staff to the social settlement with which either they are connected or on friendly terms. This will be taken up in Chapter IV.

The detail of administration differs but little from school to school. When a new pupil presents himself, either in the fall or during term time, the registrar makes out his family card and sends him to the director or to the appropriate department head to be placed. The selection of the right teacher is of great importance and should not be left to the secretarial force. The pupil's status, then determined, is recorded.

During the year the registrar receives him as he reports for each lesson, accepts payments, makes appointments, follows up tardiness and absence, and directs all sorts of adjustments.

So many requests for typical family and report cards have been received that samples are included in the appendix.*

* See pages 90-92.

FEES FOR LESSONS

The price charged for lessons differs somewhat from house to house and from city to city. A very few settlements charge only ten or fifteen cents per lesson. It must be borne in mind that in these cases music instruction is not regarded seriously; the way is merely being cleared for a music department or school.

A small number of settlements provide a room where lessons can be given and permit the teacher to charge for her services such an amount as she feels the student can pay. This usually is the situation just before it becomes possible to finance a regular music director and teaching staff.

The matter of the actual transfer of this small amount of money is, in the opinion of the writer, of great importance. Many settlements report that they have no allowance in their budget for music. Upon investigation it becomes apparent that this is so only because the fee paid by the pupil is handed directly to the teacher and so is not recorded under disbursements and receipts. The settlement usually adopts this method because it appears to simplify the bookkeeping. It does not accurately convey the facts, however, and does real injustice to the importance of the music instruction. One head-resident stated that the settlement budget had practically no appropriation for music and she did not believe she could convince her board that there was need of it. It developed that there were enrolled in this elusive school eighty-seven individual pupils and ten teachers. Each student paid fifty cents to the teacher who kept forty-five of this and turned five cents into the settlement as house dues. After some figuring it appeared that approximately $2,200.00 had passed into the hands of teachers during the year but because this had not gone through the settlement office no evidence of it was to be seen. No one was more surprised by the figures than the head-resident herself. With them it seemed more possible to prove to the board that the need and desire were there and that in the future a suitable appropriation should be included in the budget for the development of music.

While there are a few instances of a charge as low as twenty-five cents for a half hour lesson, fifty cents now represents the average fee in settlement departments. Some Music Schools charge from 75 cents to $1.50. In general the trend is toward demanding more substantial payments from pupils.

It is a delicate matter to establish a rate for lessons that will on the one hand not exclude any child who desires to attend the school, and on the

other obtain in full degree whatever sums families are able to contribute toward the cost of running the school. In the effort to act clearly and wisely two well-defined types of financial policy have been developed. One is known as the fixed, and the other as the sliding, scale.

The fixed scale provides that all pupils, whatever their circumstances, shall pay the same amount for lessons. Within this general policy there are two types of variation, one based on grade and the other on age. Thus the Neighborhood Music School, New York, regulates its charges according to the grade of the pupil, while the Music School Settlement varies them according to age.

The sliding scale is based on the principle that students should be charged according to their ability to pay. Two variations of procedure may be noted. The Settlement Music School of Philadelphia assigns pupils, on the basis of an inquiry, to one of four determined groups. Each of these groups is charged according to its estimated financial capacity. The Brooklyn Music School Settlement sends a visitor to talk with the parents of prospective pupils, who are then charged a sum which it seems reasonable the family should pay.

Both systems have advantages and disadvantages which are warmly discussed by their advocates. Critics of the sliding scale feel that it causes misunderstanding. If Johnnie pays $1.00 a lesson and Susie 50 cents, it is almost certain that before the year is out Johnnie will be heard to tell Susie that he has a better teacher. Even though nothing is said, the poorer child may feel that there is a difference. It is absolutely essential that in the Music School artistic achievement or effort should be the sole distinction.

Critics of the fixed scale suggest that the established low price encourages the bargain hunter and gives rise to unjust competition with outside professional musicians. This is certainly a point which deserves the most careful consideration and requires a definite plan to meet it. The main solution, it seems to me, is that the director take pains to make sure that the parents and students of the school understand its purpose and its financial difficulties and that they be made to feel that they must help solve them. If this is accomplished parents will often subscribe to the support of the school in addition to paying for lessons. A plan of this sort is described on page 37. It will happen also that a parent will come to the director and say: "Things are pretty good just now for us. I'd like to make a little present to the school." The sum may range anywhere from two to ten dollars. This same family, through unemployment or some similar trouble, a few months later

may be in poorer circumstances again. But the idea and principle have been conveyed and the desired end of helpful cooperation achieved.

TERMS OF PAYMENT

THE well established schools usually require students to pay before entrance a sum equal to the cost of from one to four lessons. Certain schools such as the Music School Settlement, New York, regard this deposit as a matriculation fee and retain it; while others regard it as a deposit and either return it at the end of the year or credit it on the last lessons. The principle of the deposit is sound because the school then has a guarantee against loss if the student deserts or moves away without giving notice; while he understands that his place is held for him only until his deposit is exhausted. Practically all schools require that lessons missed should be paid for. So long as this rule is understood at the beginning there is no difficulty or dissatisfaction.

In the few instances where this does not obtain, the school pays the teacher for the time lost.

Some schools are able to require that lessons be paid for one month in advance. This, it is found, can only be done when the school is situated in a neighborhood prosperous enough to allow of it. In the majority of schools at present it is only possible for the student to pay for each lesson.

SCHOLARSHIPS

THERE are three principal types of scholarships which are helpful in meeting the problem of the child unable to pay for lessons. One is the endowed scholarship. This means, of course, that some friend of the school gives a sum of money the interest of which covers a scholarship for one year. At the same time, it should be specified how this is to be awarded; whether it should go only to a talented child who cannot otherwise afford to study or be a matter of competition not at all dependent on the financial standing of the student. Or it may be left to the discretion of the director to be given the student whose need is greatest. It is highly advisable that these alternatives be considered by the one giving the scholarship, so that complete satisfaction in its use may be assured. Few schools have as yet received endowed scholarships but it is to be hoped that their number may be multiplied.

The second type of scholarship is a certain sum of money given either as a subscription or donation to cover the cost of lessons for a year. While satisfactory for the time being there is no guarantee that the scholarship will be continued for more than the year in question. And it is very comforting to

the director to know there are certain definite scholarships that can be counted on year after year.

The third type is a partial scholarship. Many directors prefer this to any other when it can possibly be used because it throws part of the responsibility on the student.

Often also a pupil who has had the advantages of a full scholarship will find himself in better financial circumstances and able to accept in its place a partial subsidy and finally none at all.

Donations from parents and students sometimes cover this latter type. A student has been known to offer to pay for half, and sometimes the entire, cost of another pupil's lessons.

But however the matter of scholarships is developed, and practically all schools have them, there appears one fundamental difference of opinion as to what a scholarship should be and of what it should consist. Should it be an amount commensurate with what the pupil would pay were he able to finance his own lessons? Or should it be an amount equal to the actual overhead cost of that student to the school? This is a most interesting point and one which the various schools would do well to consider. It is sufficient here merely to point out the alternative.

Scholarships should never be awarded except with discretion and after consultation with the parents.

There is still one more aspect of the scholarship problem to be considered. In nearly every case where especially gifted young people are discovered, the question arises as to what they will eventually do. They may have been years in the school and have become sufficiently advanced to make it appear wise to send them to some distinguished artist, frequently of the school's own advisory board, for further study. But of course the fees charged by artists are prohibitive. This is where a special interest on the part of certain members of the board of directors may appear. If not board members, there are usually outside friends of the school who will respond to an appeal to finance such a need and money so contributed should be given as an extension scholarship from the school. The school thus retains its hold and influence on the student and the artist teacher is brought into close touch with the work.

It frequently happens that a promising scholarship student is called upon through sheer necessity to help support his family. This situation presents the supreme handicap in the complete development of a real talent. It is a peculiarly bitter situation for a student who recognizes that it probably

means giving up his life ambition. In cases of this sort it sometimes becomes necessary to give a scholarship toward the support of the family with the understanding that it relieves the student and allows him time to pursue his studies. It is much harder to raise a scholarship of this sort than any other but with the right approach and presentation of the subject it has been, and often should be, accomplished.

REACHING THE NEIGHBORHOOD

All parents desire the best for their children when they know what it is. The school should be at pains to establish in the neighborhood a record for fine, thorough work. Its best advertisements are its rhythmic classes, its theoretic, ensemble and orchestral groups, its concerts, library and other opportunities which no private teacher can supply.

Local newspapers are often willing to carry news items about the school, and settlement papers, leaflets and announcement of the work of the school before clubs are legitimate methods of reaching young people.

Often the principal in the neighboring public schools will make an announcement of the opening of a school or the development of a new department.

Once contact with the parents is established, the director, registrar, and teachers should explain to them what the school is trying to accomplish. The Student and Parent Associations will often assist in this. It is furthermore a good plan to have the teachers insist that once in so often the students bring one of his parents to the lesson.

DEPARTMENTAL PROBLEMS

In a conservatory a student arrives fully equipped and ready for instruction but in the settlement schools the child often presents himself with nothing in the world but a desire. The entire fulfillment of this becomes the task of the school.

For example a boy registers for violin lessons. He has no instrument and nothing but fifty cents for his first lesson and a pair of eager eyes looking across the top of the registrar's desk. It is appealing to see how his face falls when he discovers that the school does not provide the instrument or music, and that he must have these in addition to the price of lessons. To meet difficulties of this kind most schools have arrangements with instrument dealers whereby they can buy inexpensive instruments on school credit. Then the student is allowed to pay for the instrument week by week a sum which he seems able to afford. It is interesting to note that in the school with

which the writer is associated this plan has been followed for ten years without a single instance of financial loss to the school.

Often violoncelli and other expensive instruments are received as gifts. Thus the school owns them and in many cases rents or loans them to the students.

When it is utterly impossible for a school to finance the buying of instruments it is sometimes possible to persuade a member of the board or some other friend of the school to assume the responsibility. The guarantor has it in her power to build up that department in the school which most appeals to her.

The question of pianos is sometimes a difficult one. Occasionally a school is able to let students who have no pianos in their homes practice at the school. This is quite difficult to arrange as the instruments are usually in use at all available times. Sometimes practice periods can be more easily managed when the music is a department of a social settlement. For example, the North East Neighborhood House, Minneapolis, allows music pupils to practice on the settlement pianos between the hours of 5:30 and 7:30—that being the time when there are no clubs or classes going on in the settlement. This, of course, requires a certain amount of supervision.

The Boston Music School has discovered a number of neighborhood families willing to allow children who are without pianos to practice on theirs.

So much for the difficulty of obtaining instruments. But there are other and sometimes more complicated departmental problems to cope with. Although no child who manifests a real desire for music is ever denied entrance in a Music School of our type, still discretion is exercised as to what instrument that child is allowed to study.

It is partly for that reason that some schools demand a half winter of preparatory work in ear-training and rhythmics before any beginner is allowed to take up an instrument. In this way certain facts can be definitely established. It is obvious that a child who is either partially or entirely tone-deaf will in all probability make little progress on a string instrument where a feeling for pitch and intonation are of such importance. The child can usually be persuaded that the piano is just as desirable and he can naturally do much better with and get much more pleasure out of that choice.

The David Hochstein Music School Settlement uses the Seashore musical tests before entering a child. This is accomplished through the courtesy of the Eastman School which maintains a laboratory for this work.

It is extremely desirable to develop the cello and viola sections of a school both for the sake of the school itself and for the sake of the pupil. The school must have these instruments for ensemble and orchestral work. And the pupil, if by any chance he intends to become a professional, will find it easier to secure good positions if he plays either a cello or viola than if he is a violinist in an already overcrowded field. Students who register for the violin, when it seems wise, can be urged to take the cello. But in order to make this argument persuasive it is necessary to give the student an opportunity to hear the cello and to come to regard it as a solo instrument. To this end it is important to have cello solos at the school concerts. If a young school has no soloist good enough to play it would be well to invite some outside cellist for the occasion. Special care must be taken to post notices of cello recitals on the bulletin board.

The situation of the viola takes care of itself. As soon as violin students become advanced and join the orchestra or ensemble groups they should be made to take turns playing the viola parts. It is excellent training and eventually out of this will come certain lovers of the viola who prefer its color and desire to adopt it definitely.

The organization of the school orchestra and ensemble classes is not usually a difficult problem. Most schools rule that eligible students must join such a class or orchestra both for the musical benefit and for the experience of group work. It must be pointed out for the encouragement of new schools that a satisfactory orchestra usually has to await the growth of advanced pupils and therefore develops slowly.

Some schools have more or less successful adult community orchestras. Such organizations are fine and useful neighborhood enterprises, and make it possible for young people who cannot keep up regular musical study to maintain some contact with their art. Such an orchestra, however, can never take the place of the school orchestra with its systematic training.

Social settlements often give room to a neighborhood group already formed into a band or orchestra with its own leader. The head-worker generally feels that such a group has social value even though the actual music may be very poor in selection and performance. There is considerable difference of opinion as to whether music which is definitely poor can ever be helpful. It is the opinion of the writer that although it may be wise to admit organizations such as those described above it is highly important that the head-resident, or the musical director, if the social settlement in question has one, keep his eye on the band with the purpose of improving the quality

of its music and performance. This may often be accomplished without foregoing the services of the leader who has usually built up the group himself. Sometimes he may be given a chance to hear more music or to take a course in conducting.

Problems of the vocal department are many. Vocal teachers of ability are harder to secure than teachers in any other department. The world of music is in such a panic about voice placing and the possible and even probable harm to be wrought by the teacher that a careful director feels the ground totter under his feet whenever a new vocal instructor has to be engaged. If a vocal department is to do really adequate work the overhead expense becomes enormously heavy as compared with that of the other departments. Languages and diction are required beside frequent vocal lessons.

Aside from this heavy cost to the school, there is a difficulty here as regards the pupil himself. The majority of the students in vocal departments are usually over eighteen years of age. For the most part they work during the day and have only time to snatch a few moments for practice after coming home tired from work. It would be well nigh impossible for them, in addition to this, to give a suitable amount of time to languages and diction. It is even doubtful whether it is possible for them to do justice to their voice placing work unless time for practice can be secured during the day when their minds and bodies are fresh.

In the face of all these difficulties, a school often prefers to give up the vocal department entirely rather than tolerate a poor one.

Many schools make a feature of group singing and sometimes beautiful results are gained. So many schools and departments have asked for suggestions on material for choral work that I have persuaded Miss Eleanor Smith, of Hull House, an authority on the subject, to compile a list of material. This will be found on page 105.

Choruses are hard to organize. Sometimes it is possible to have a few moments of singing whenever other group work is taking place. A waiting list may well be used as a feeder for the chorus. And if the school is a department of a settlement or similar organization, singing can be promoted as part of the recreational program of clubs and classes. Christadora House, New York, does especially interesting work along this line.

CURRICULUM

The curriculum of each school should be carefully planned. It is difficult to be tolerant toward the remark of an outside teacher in looking over a graded piano outline: "Don't you find that expecting a student to fulfill

certain requirements destroys the love of beauty?" Slipshod, careless, sentimental methods go very far toward destroying beauty. Vigor and a clean-cut edge characterize all great works of art, and our students need these qualities in addition to their personal possession of imagination and poetic insight and feeling. In justice to the pupil the director of a school should be able to trace his progress exactly.

In a school of any size the only way accurately to gauge this is to have the course of study divided into suitable grades, each student progressing as steadily as his ability warrants. An average will soon be established, however, and then when a student falls behind the director becomes aware of it, and is able to proceed with the remedy if one is to be found.

The trouble may be in the lack of ability of the child, or it may reside in the absence of intelligence or cooperation on the part of the parents. And it is often traced to personal misunderstanding between the student and his particular teacher. These things can frequently be adjusted and it is the duty of the director to give them his personal attention.

For the assistance of younger schools a graded outline of study will be found in the appendix.*

In addition to the necessity for a graded outline a carefully chosen list of teaching material should be compiled for the use of the faculty. It is the experience of schools which have prepared teaching outlines that the students and parents show an increasing interest in the work, and that the teachers feel an added responsibility.

It is becoming more and more a custom for schools to demand a certain amount of preparatory work before beginners are admitted to the instrument. The usual probationary period is four months. Two classes a week are usual; one in ear training, rudiments of music, original melody, and the other hour in rhythmic dancing or gymnastics. At the end of this period the student receives one lesson a week on the instrument and an hour lesson in ear training and elementary theory. The rhythmic work ceases to be compulsory but many children elect to continue it.

For rhythmics, ear training and theory, the class method works well and is stimulating to the student, provided there are not too many in the class. For the instrument it is conceded that the individual lesson is the best. Occasionally fair results can be obtained in small classes of two or three students but this method fails so often that it cannot be seriously recommended.

There is much discussion among the various schools as to how much time

* See page 93.

for practice and preparation can be demanded from a pupil. The public school schedule is an exacting one and some margin must be left for recreation and exercise. Shall the schools insist on as thorough a course as would be obtained in a professional conservatory, and if so how will this effect the student who studies music as an avocation? The general decision seems to be as follows. It is difficult in the beginning to tell which children will become professional musicians; therefore it is well to require all students to take a thorough course from the beginning, possibly dropping some of the secondary subjects when they become older, and it becomes apparent that they will not do professional work.

In order to meet the needs of the two types of pupil the Neighborhood Music School, New York, employs the following plan. All students who register, after taking the preparatory work described above, are required to take one instrument lesson and one theory lesson a week. They cannot remain in the school unless they live up to this rule. When they have completed Theory II B (see Theory Outline, page 95) they are allowed, if they so desire, to drop theory and continue with the instrument alone. They are then registered as special students. This plan is based on the assumption that by then they have a knowledge of theory sufficient for practical needs which can be supplemented in the lessons with the instrument teacher. As avocational pupils usually reach this stage about the time they go to work, the plan allows them to lighten the time required for music study. Pupils who desire the diploma of the school must, however, continue the theory course through the three years of the advanced department, and have suitable training in ensemble, orchestra, and for those who desire to teach, in normal work.

The writer believes that while the needs of the student with whom music is an avocation must have every consideration, it is equally necessary to be able to provide the ambitious student with as perfect a musical training as he could secure anywhere. The Music Schools must hold gifted students, both for their influence on the other pupils, and because they will carry out into the world, through the expression of their art and their personality, the ideals and purposes of the schools.

NORMAL COURSES

All schools discover that their older students begin to teach before they are prepared. This is sometimes a result of undue ambition on the part of the student. More often it comes about because the family is hard pressed financially and welcomes any little extra money the boy or girl may be able to

earn. Premature teaching should be firmly discouraged by the director and teachers. It is impossible to stamp it out entirely, however, and the danger can be mitigated somewhat by offering normal courses. They should be conducted by the heads of departments and only students of approved standing should be admitted. The work should be comprehensive and exacting.

EXAMINATIONS

In order that there may be proper supervision as well as friendly contact between the heads of departments and their students, examinations should be held at least twice a year. Informal hearings of students at shorter intervals are also strongly recommended. At many schools teachers hand in periodic reports on the progress of the pupils. It can not be too strongly recommended that the director attend all examinations. Such attendance is the easiest way to keep in touch with every student in the school and it also gives the director the opportunity to watch at first hand the relation of the heads of the departments and their students.

The pupil always considers his instrument lesson the most important element in his work. It is wise therefore to hold theory examinations a week or two before the others. The results of these examinations should be known to the head of the department when the student comes up for the instrument examination. Unsatisfactory work can then be commented upon and talked over. For example, a violin student has not been doing good work in his theory. When he appears for examination the head of the string department may very properly ask him questions about elements in his piece or etudes which bear upon the harmony work. What key is it in, into what does it modulate, what is this or that interval, what harmony underlies this broken arpeggio? And to the consternation of the student it suddenly becomes apparent that the neglected work is the thing which will either pull him through or cause him to fail in his instrument examination.

After an ordeal of this kind, very little trouble is usually experienced in maintaining the standard of class work in theory. It may well be remarked here that the instrument teacher during the term should expect the student to answer questions of this kind. In most cases it is done. But sometimes, even with repeated insistence and the most careful selection of the faculty, it is omitted. The failure of the student to qualify in this respect at examination time often makes as effective an impression on the teacher as on the student.

The results of these tests should be kept carefully on file in the school

office, as well as any comments showing that attention should be given the pupil in other respects* There may be physical troubles which have escaped the teacher but are discernible to the trained eye of the head of the department or the director. Or there may be difficulties with the parents, who should always be urged to attend the examination, which will need a visit from the secretary or a talk with the director.

The examinations should be regarded as a diagnostic clinic. It is a surprising fact that the majority of the students look forward to them rather than dread them. After the results are entered at the school office, report cards should be sent home to the parents. Such reports should be made at least twice a year. Samples of suggested report cards will be found on page 92. It is usually wise to require parents to sign these cards and to return them to the school.

STUDENT AND ARTIST CONCERTS

STUDENTS' concerts are held at frequent intervals in most of the schools. From time to time artists of distinction give their services. The Brooklyn Music School has an interesting arrangement whereby a visiting artist gives the first half of the program and the students provide the second portion. Most of the larger schools have monthly concerts on a stated day so that friends of the school come regularly and often bring friends. Some schools have so-called "practice recitals" every two weeks and each teacher contributes one or more students.

* See page 91 for examination card.

SOCIAL DEVELOPMENT

IV

Social Development

INDIVIDUAL AND FAMILY PROBLEMS

THE Music School adopts the entire family when a student enters its doors. Four generations have been known to attend one concert. The majority of Music Schools are too handicapped financially to attempt to meet economic and social problems except such as have to do with instruction and the fostering of talent. A few schools have a visitor who gives all her time to social problems. The more general policy, however, is for the school to be in touch with agencies whose entire endeavor is along those lines. The director and staff of the school should know the social service departments and doctors in the near hospitals, the social settlements if the Music School is not actually part of one, and other agencies of relief, education and recreation. It can in this way be a general guidance bureau for its families and children.

Teachers frequently report students to the office with the suggestion that they are suffering from physical defects or bad health habits. Mental instability frequently traces to physical causes or to unhappy personal relations between parents and children. A child was reported by the teacher because she was willful, disobedient and laughed hysterically when corrected. The parent complained the same condition obtained at home. Questions showed that the child, who was just entering adolescence, was overcrowded in work and under a severe mental strain. As soon as the burden of work was lightened, the hysteria was relieved.

Parents and children frequently find it difficult to work out their joint problems and come to the director, both separately and together, for advice. This has been touched on in more detail in Chapter I.

PARENT ASSOCIATION

MOST schools have organized Parents' Associations, and in some cases they have been successful. But there are many difficulties in the way. In the first place mothers and fathers are very busy. With the full burden of housework, often even of factory work, and the care of children, it is frequently impossible for mothers to leave home. Whereas ideally difference

in nationality should make no difference, practically it does. At association meetings speakers are but imperfectly understood and national groups tend to hold together. Then there are many levels of culture and intelligence. Some schools compromise on a social evening for the parents. The Philadelphia Music School Settlement does this. The Music School Settlement, New York, has a Parent Association which holds a meeting once a month after the regular student concert. This consists of a business meeting after which refreshments are served. The association has recently presented the school with a piano.

At such meetings parents seem to like to be told about the work of the school. An exhibition of the rhythmic work with little children, followed by examples of achievement in each of the departments, with comments on how the course of study is carried out, interests everyone—parents, teachers and visitors.

At least once a year it is not a bad plan to talk to the parents about the financial problems of the schools. They should be told how much money has to be raised and how it is done. They realize then that it is a struggle to maintain the school and their appreciation and cooperation seem to be deepened by this fact.

STUDENT ASSOCIATION

Many schools have organized successful Student Associations. The Music School Settlement, New York, has Senior, Intermediate and Junior Associations based in each case on age. Greenwich House Music School, New York, combines parents, adult students, faculty, and staff members in monthly meetings which are in reality musical evenings. The Neighborhood Music School, New York, has a student association open to all students over fourteen. This group appoints its own executive committee. Meetings are held once a month. They often present concerts for different causes and each year arrange a dance in one of the large hotels, which gives them the room free, for the benefit of the school. The sum is held in their treasury and disbursed as occasion demands. When the school moved into its new building in the fall of 1922 the Student Association raised money enough to pay for all furnishings. A year later the association presented a generous check to the director to refurnish her office which it had decided looked a bit shabby. Last winter the association decided upon a more serious program and three distinguished musicians were invited to speak. These were Louis Svecenski, Howard Brockway and Ernest Hutcheson. The association has an influence for good in many directions throughout the school. The

director has even sought its help in certain cases where students were not doing satisfactory work. A word from a senior student will occasionally impress a junior more deeply than a long talk with a teacher.

If a Student Association is to be useful it should be told all about the school of which it is a part. It should know the dreams of the board and director and should realize how hard they are to actualize. And it should understand that one dream which concerns its members entirely, they can bring to realization, namely, the spirit of the school and the quality of the work.

INTERACTION OF MUSIC SCHOOL AND SETTLEMENT

V

Interaction of Music School and Settlement

CONFLICTING AIMS

"THE settlement . . . is not committed to any doctrinal scheme of society, past, present, or future. It seeks only the general good, the widest fulfillment of human faculty, the most creative interplay of human wills."* This fine description of a social settlement makes clear the fundamental principle of that movement. It must touch the neighborhood at a thousand different points, its program must be largely influenced by the ebb and flow of economic and racial tendencies, and above all its flexibility must be maintained. The head-resident of a settlement must survey his neighborhood from every angle and must develop a round of activities calculated to reach it from every side. He probably has under him a corps of workers representing a dozen or more different aspects of the plan and each one urging that his own department be given special consideration.

The music department of a social settlement gradually becomes entirely specialized. The longer it is in existence the more pronounced the specialization, for the students grow older and their work more advanced.

At once a perfectly natural result takes place. The head of the music department begins to make demands which are well nigh essential to the development and realization of his aim. The pianos must be kept in good condition and this is almost impossible when they are constantly used for social clubs. A music lesson will endeavor to go on while a game of basketball is crashing on the ceiling above. A thousand and one difficulties will arise which makes the work of the music department almost impossible. In equal justice the head-worker often feels he cannot very well curtail activities participated in by large numbers for the benefit of a small group.

Because a settlement has a music department it is often expected to provide music for social occasions without consideration of the effect of complying upon the ideals which alone make the existence of the department worth while. A music director goes to considerable effort to inculcate in his students a devotion and reverence for the art they are studying. This is shown on the occasion of a concert by silence while music is being per-

* Woods and Kennedy—The Settlement Horizon, page 405.

formed. No whispering is tolerated and so real is the respect of the audience that there is usually no hint of disturbance. The settlement staff often finds it hard to understand why the music director hesitates to ask pupils to play between the acts of a play or at other occasions where it would be beyond the bounds of reason to expect an audience to be quiet.

Financing the music department introduces another problem. The better the department the more expensive it becomes, and the settlement finds itself unable to provide for growing needs out of the regular budget. The next step is to secure special support for the music department. This group is usually composed of people who are more interested in music than in any other department of settlement work. The result is that they become increasingly insistent that special consideration be given the needs of the music department. The next step, and a very good one, is a demand for quiet and attractive quarters where pianos and other equipment can be kept in good condition, and a proper atmosphere and tradition established.

But at this point comes the real issue and one which can only be solved by the future. Gradually the music department becomes so large that it crowds other activities. Shall it move into a separate building and have a home of its own? It must be acknowledged that it is the secret dream of nearly every music director with whom the writer has talked. And if the settlement also agrees that this is a good solution and it is done, what is the next step? Shall it continue as part of the settlement or shall it incorporate separately and thus become a Music School? This is a question which is now causing fervent discussion.

The writer advocates neither plan to the exclusion of the other. The one fact from which there is no escape is that the settlement and the music department need each other. Whether they are under the same roof or even under the same incorporated body seems unimportant compared with the possibility of achievement by working together.

I shall endeavor to point out certain causes of misunderstanding and possibilities of mutual helpfulness. Speaking first for the music group, may I be forgiven if I say that the primary need in order to reassure that group, is for head-residents and settlement staff workers to understand our point of view? Certain problems are directly traceable to lack of explanation. If the head-resident would call upon the head of the music department to tell of the aims and work at conference and staff meetings many difficulties would automatically be cleared up. In that way it might be made perfectly clear what the music department could do to help in the general work of the house.

There will be many occasions in which it will have to refuse to take part but these limitations should be understood and not resented by the rest of the staff.

But at this point the obligations of music directors do not cease. If the music department cannot actually take part in a house enterprise the music director should be an authority to whom any members of the settlement staff may go for advice and help.

So far the music departments have concerned themselves very little with music for social occasions. This can and should be done. Naturally strength and time are both limited and I have yet to find a music director who is not overwhelmed with teaching problems. The settlement should have on its staff a director of social music chosen jointly by the head-resident and the director of the music department who should act as a connecting link between the settlement and music department.

TYPES OF COOPERATION

Christodora House, New York, has a splendid system of cooperation between departments and especially between the Poets' Guild and the Music School. The two groups work constantly together. The social music in the house is carried on in consultation with the music director. A community band, though not enrolled under the music department, has its director chosen by the head of the Music School. The director endeavors to see that club meetings have opportunity for some singing by sending a director to lead it. Thus at any time a chorus from the social clubs may be brought together.

A program is now being worked out between the Union Settlement and the Neighborhood Music School whereby the Student Association, with the cooperation of the director, undertakes to supply music once a month for a meeting or program given in the settlement. In return the settlement agrees to encourage interest in music in every possible way. The Music School also offers once a month a community concert the program of which is arranged to carry a certain amount of popular appeal. These concerts are open to the public but the social agencies in the neighborhood are especially urged to send families known to them.

DRAMA AND MUSIC

The Music School of Hull House, Chicago, cooperates constantly with the dramatic department. Miss Smith writes:

> "The fact that many pupils of the Music School have had training in the dramatic department has naturally been an important factor in

the success of the performances. Apart from works like 'The Troll's Holiday,' a 'Masque of the Seasons,' and 'A Fable in Flowers,' in which the singers acted on the stage in a conventional manner, other musical works have been performed on a double stage with musicians in darkness below and actors above; or with musicians in a gallery while pantomimic illustration of the music took place on the stage. A Christmas Cantata by Humperdinck (Bübchens Weinachstraum) which has been translated and adapted for the Hull House Christmas concert, has been illustrated by pictures. 'Elfrida and the Swans' and 'Fair Snowwhite' (C. Reinecke) were accompanied by pantomime and pictures, while the last work given, 'The Merman's Bride,' was sung to pantomime throughout. Several works thus given were composed by myself for the Music School classes. As they were designed for classes of all ages it has been thought that their publication is not advisable as few schools or settlements are interested in giving compositions involving such a variety of singers."

Miss Mary Carpenter and Miss Helen Murphy, of Greenwich House, New York, make interesting use of music in connection with the development of plays for the Children's Theater. The plots which are created from stories by the children themselves with only incidental guidance by the directors, are first broadly outlined in pantomime. In this stage the mood of each of the several incidents is assisted by the playing of music, either classic selections or improvisations. The latter is preferred where it is possible to secure a pianist who has the threefold power of melodic inventiveness, dramatic imagination and technical skill. Musicians who have these qualities, though rare, can be found.

The children indicate whether the music played seems to them to convey the emotion demanded by the plot. The action of the play is therefore thought out and fixed in terms of the rhythm and phrasing of the piece played. The music is the scaffolding used to erect the mood and action of the play. The dialogue is now determined upon and it is in its turn influenced and to some extent fixed by the rhythm and phrasing of the musical scaffolding. By the time the play is ready for presentation the music, except as accompaniment in dances, songs and incidental scenes, has given place to the spoken word.

DANCE MUSIC

The music used in connection with all types of recreational activities should be selected with much more care than is usually given to it. The music used for rhythmic or folk dancing should be of good quality and well performed. Advanced students from the Music School or department can

sometimes be employed. More discretion should be used in the choice of music for ordinary social dancing. The type of dancing which goes on at social gatherings can be more easily controlled through the proper selection of the music used than in any other way. This fact few club directors seem to realize. Club singing could be much better planned by having a conference early in the fall and selecting a certain number of appealing but good songs for use not only in the house but in the summer camps and at festivals.

CONCERTS

VERY significant and delightful are the concerts arranged and produced each winter at Pillsbury House, Minneapolis, by a member of the board of directors, Mr. Scott Woodworth. The best artists in the city contribute their services and feel that it is an honor to be asked to take part. These concerts are now looked forward to and contribute greatly to the love and appreciation of fine music in southeast Minneapolis. Talks on music can be arranged with a victrola and suitable records. It would be ideal if the regular director of the music department had time to act as advisor and assistant in all these matters but except in a small organization no one person would be able to cope with such a task. Most settlement head-workers do feel, however, that the musical director does not do his share in this respect. The time is certainly ripe for experiment in discovering ways and means of encouraging higher musical standards throughout all the departments of settlement work. If the organization is small, the musical director may be able both to direct instruction and to act as advisor for the social music. But as soon as the music department becomes of any size this is impossible. The only way that the writer can see whereby really good results may be obtained is, as suggested before, for the settlement head-resident to select as one of his staff a musical person who will be able to give part time to the direction of the social music in the house and able to work intelligently with the director of the music department or school.

CITY FEDERATIONS OF MUSIC SCHOOLS

VI

City Federations of Music Schools

In cities where several schools exist, central associations, or federations, have grown up for the exchange of ideas and the education of public opinion.

The Association of Music School Settlements of New York includes seven schools; three separately incorporated and four departments of settlements, with a total enrollment of 2,136 students, 202 teachers and combined budgets which approximate $200,166.00.

They number, on their boards of directors, some 150 interested people of prominence and standing in the community, and enjoy the sympathetic encouragement of two score or more artists who serve on their advisory boards.

The association holds monthly meetings which are attended by representatives of the boards and the directors of the various schools. Each school is entitled thus to two votes on any matter of policy. The general program of activity of the association has had two divisions. First, the development of an educational program; second, the discussion and formation of plans for better financing. Under the first heading, teaching lists for the piano and string departments have been compiled and printed. Problems of curriculum and administration are discussed. A general questionnaire to be filled out by teachers applying for positions in any of the schools has been drawn up, and these questionnaires when filled out are frequently talked over at the meetings. The matter of public school credits is now being studied carefully. Conferences have been held with the state supervisor of music as well as the head of the New York Public School Music. An investigation of the possibility of securing high school credit for work accomplished in the Music Schools is being investigated and recorded by each school in the association. A committee on admission is appointed to make suggestions to any young school which may need assistance and to act as an examining board when a new school applies for admission to the association. Two winters ago a series of talks by prominent men dealing with matters of musical interest were given to which board members and faculties were invited.

On the financial side, committees have been appointed which have been in touch with prominent business men as to the best way of financing the

schools. A group of these men acted as a concert committee when, for two winters, a so-called Artist Series of concerts was carried on. The concerts were given at Carnegie Hall and the artists and organizations who gave their services were Margaret Matzenauer, Mischa Elman, Harold Bauer, Ossip Gabrilowitsch, Ignace Paderewski, the New York Symphony, the Philharmonic Orchestra, The State Symphony, Nitja Nikisch, Elena Gerhardt, Erna Rubenstein, Ernest Hutcheson, Dusolina Giannini, Mischa Levitski, Wanda Landowska, Paul Kochanski, Rene Pollain, Ewssei Beloussoff, Elsa Alsen, Carlos Sedano, Myra Hess, "The Marriage of Figaro," by the Hinshawe Opera Co., and "The Garden of Mystery," by Cadman. After two years it became evident that the novelty of the series had somewhat dissipated and it became increasingly hard to secure the services of artists of such equal distinction. So the plan was given up.

The work of the association is deemed of great importance among its members, focusing the attention, as it does, on the importance of the movement as a whole and keeping the eyes of the workers, too often confused by small details, on the broader vision of the work.

The Inter-Settlement Music Committee of the Boston Social Union embraces three incorporated Music Schools, one of them having three branches, and seven other departments of settlements. The committee each year carries on a series of joint concerts which are really in the nature of a competition, for the best students are chosen to play at a final spring concert. The committee also assumes responsibility for the program at one of the meetings of the Union as a means of interpreting the work of the Music Schools and departments to the members of settlement boards and staffs and to interested friends who are invited to attend. Among those who have addressed these meetings are President Charles W. Eliot and Dr. Archibald Davidson of Harvard University, Mrs. Janet D. Schenck of Neighborhood Music School, and Mrs. V. G. Simkhovitch, of Greenwich House, New York. In the spring of 1925 a series of episodes in the lives of great musicians was presented by Boston artists under the title of Musical Mosaics, for the benefit of the work of the Inter-Settlement Music Committee. A committee of artists and teachers also has been formed to advise with schools and settlements which plan extensions in their music work.

In Minneapolis a central committee representing all the settlements which have music departments or schools is being formed, which it is hoped will be functioning smoothly within this year. In Chicago there is a central committee also, representing all the settlements with music departments. This committee is beginning to carry out plans of constructive work among

the various music groups. The situation in Detroit is particularly interesting because the Community Fund has become sufficiently convinced of the value of the settlement music departments so that it has agreed to the enlargement of the various settlement budgets sufficiently to include a music department for each settlement which desires one. The Philadelphia Federation of Settlements has a music committee consisting of representatives from each music department. Teachers and teaching material are discussed, and many difficult problems solved through conferences.

Names and addresses of chairmen of the City Music Committees are listed in the directory.

NATIONAL ASSOCIATIONS OF
MUSIC SCHOOLS

VII

National Associations of Music Schools

PRECURSORS

THE decade and a half between 1893 and 1911 constituted the period of pioneering in settlement music instruction. By 1910 the idea had thoroughly proved its worth under the restricted conditions imposed upon it in the settlement house. Well established departments of music with groups of people more interested in the spread of music than in any other field of culture had been brought into being. The movement to establish schools and departments gathered fresh momentum.

An important off-shoot of the establishment of a number of new schools in 1910 was the desire on the part of founders to meet and discuss problems having to do with organization and administration. The first national conference of music school representatives was held in New York in 1911. The meeting formed itself into the National Association of Music School Societies, which met again in 1912. The reports of these two conferences were most helpful and stimulating.

After 1913 the association languished, and in 1916 became defunct. Despite loss of interest, there were a few men and women who believed that those working in the Music Schools had much to give and to receive from each other; and more important still, had much to give the community in stimulating and guiding its interest in music. They saw music as a great force for good in the lives of all people. Chief among these was John Grolle of the Settlement Music School, Philadelphia, who in 1917 induced the National Federation of Settlements to appoint a committee on art, and during the following four years served as its chairman. In 1921, a separate music committee was appointed, which in 1922 became the Music Division. The division has its own officers and executive committee, the latter chosen partly by the music committees of the city federations of settlements, and partly at large. (See Directory, page 113.)

NATIONAL CONFERENCES

THE meetings of the Division have been held in conjunction with the meetings of the National Federation of Settlements. The first of impor-

tance was in 1922 at East Aurora, New York. Angela Diller, of New York, spoke on Preparing Teachers for Work with Children; Augustus Zanzig, of Harvard University, on Coordination of Class with Individual Lessons; Mrs. Janet D. Schenck on the general Music School movement in the United States; and Dr. Max Schoen, of the Carnegie Institute of Technology, Pittsburgh, on the Psychology of Musical Talent and on Vocational Guidance in Music.

The next meeting was in May of 1923 in Washington. The speakers on this occasion were Dr. Thomas W. Surette, of Harvard University, on Teaching Material; Kendall Mussey, of the Brooklyn Music School Settlement, on Pre-instrument Training and Group Work; Florence Rand, Baltimore, on Rhythms; Louise Arms of Christodora House, New York, on Theory and Singing; Melzar Chaffee of the Music School Settlement, New York, on the Violin; Mrs. Eva White of Boston, on the Need of Music in Settlement Houses; Mrs. Janet D. Schenck of the Neighborhood Music School, New York, on the Settlement Music School; Harriet Rosenthal of New York, on Recreational Music; John Grolle of the Philadelphia Music School Settlement, on Organization and Administration of Music Schools. Marion Rous of the Greenwich House Music School, New York, gave a lecture recital on What Next in Music?

One day was given to a joint meeting of the Music Division and the Music Clubs of Washington presided over by Mrs. Nichols, chairman of the Settlement Music Department of the National Federation of Music Clubs. A luncheon was arranged by the Friday Morning Musical Club of Washington, presided over by Mrs. Agnes M. Wickersham, and addressed by Mrs. Charles McKenna of Chicago, Dr. Abram Simon, president of the board of education, Washington, and Dr. Daniel Gregory Mason, Dean of Music of Columbia University.

The culminating point of the conference was a public meeting, the program of which included an address by Harold Bauer and a recital of music for two pianos by Mr. Bauer and Mr. Ossip Gabrilowitsch. Both of these artists had long been actively interested in the work of the Music Schools. Each had been connected with the advisory board of an individual school—Mr. Bauer with the Neighborhood Music School, New York, and Mr. Gabrilowitsch with the Greenwich House Music School, New York. Mr. Bauer's very interesting address on the Growth of Music in America has been widely circulated. Copies may be had by addressing the National Federation of Settlements, 20 Union Park, Boston, Massachusetts. Mrs.

Margaret Rabolt of Baltimore then sang a group of songs, and Dr. John L. Elliott, president of the National Federation of Settlements, spoke briefly.

Mr. Bauer and Mr. Gabrilowitsch lent the final dignity and beauty to the conference by playing on two pianos the Mozart Sonata in D Major. The audience gave them an ovation and they responded with the delightful Romanza and Waltz, by Arensky.

Though attendance from the Music Division at the Toronto Conference of 1924 was small, substantial results grew out of opportunities for intimate conference and exchange of opinion enjoyed by the delegates. Mr. Grolle addressed the conference with that combined humanism and wisdom which is his particular gift. Mr. Gleason of the David Hochstein Music School, of Rochester, New York, played several fine organ selections.

The Music Division, functioning through its executive committee, is now working on plans based on this survey which it is believed will focus the eyes of the educational world a little more sharply upon the results achieved by the schools. The Division should be able to command the services of a traveling secretary or national organizer to go to any city asking for help, study its situation and solve, as far as possible, its problems. Other plans of equal weight are being worked upon, but no help can be seen for financing this important development until public opinion is roused.

The directors of the various Music Schools and settlement music departments, the officers and directors of the City Federations of Music Schools and of the Music Division of the National Federation of Settlements ask the help of all who are interested in music and the use of its resources for the enrichment and beautifying of life in our cities and over the country as a whole.

It is hoped that this report of work accomplished will sustain the strength of all present friends of music and add a new circle to their ranks.

TABLES

A. OCCUPATIONS OF PARENTS IN A REPRESENTATIVE SCHOOL

Baker
Bank clerk
Barber
Boot-black
Brick layer

Cabinet maker
Cantor
Cap washer
Car inspector
Carpenter
Cigar maker
Cleanser and dyer
Clothing contractor
Clerk
Conductor
Coppersmith

Dentist
Druggist

Engineer

Fruit dealer

Gardener
Glazier

Insurance agent

Janitor
Jeweler

Knitter

Laborer
Leather worker

Machinist
Meat inspector
Metal worker
Minister
Musician

Neckwear manufacturer

Optometrist

Painter
Paper hanger
Physician

Plumber
Policeman
Postal clerk
Presser

Rabbi
Real estate agent
Restaurant owner

Salesman
Shoemaker
Station agent
Stenographer
Store keeper

Tailor
Teamster
Trunk maker

Umbrella manufacturer
Upholsterer

Waiter
Watchmaker
Wrapper (soap)

B. EXPENSES AND PUPIL REGISTRATION OF TWELVE MUSIC DEPARTMENTS*

Name	Gross Expenditures	Received from Tuition	Net Expense	Pupils	Teachers
Christodora House, New York	$5,420	$1,650	$3,770	113	14
Bronx House, New York	10,526	6,256	4,370	170	18
Chicago Commons	2,221	2,076	145	87	10
Pillsbury House, Minneapolis	1,037	320	717	58	19
Tau Beta House, Detroit, Michigan	1,341	741	600	70	7
Denison House, Boston	796	375	421	60	5
Neighborhood House, Louisville	2,189	429	1,760	101	10
Neighborhood House, New Haven	2,137	843	1,294	85	9
Roxbury Neighborhood House, Boston	1,082	533	549	65	5
Abraham Lincoln House, Milwaukee	1,018	580	438	170	5
Lighthouse, Philadelphia	9,361	1,569	7,792	172	14
Irene Kaufmann Settlement, Pittsburgh	2,330	860	1,470	138	8
Totals	$39,458	$16,232	$23,326	1,289	124

* The figures here presented represent only the actual cost of the music department. The overhead expense is carried by the Settlement.

Music School	Organized	Incorporated	Value of Property	Gross Expenditures	Received from Tuition	Net Expense	Teachers	Pupils
All Newton Music School	1911	1914		13,030	5,200	7,830	23	204
Boston Music School	1910	1912	8,500	14,102	8,026	6,076	20	350
Brooklyn Music School	1911	1912	185,000	40,000	19,000	21,000	29	395
Cleveland Music School	1912	1912	50,000	30,000	4,000	26,000	43	383
David Hochstein Music School, Rochester	1919	1920	65,000	8,396	3,507	4,889	26	249
First Settlement Music School, Buffalo	1924	1924	13,000	3,421	699	2,722	6	72
Franz Schubert Music School, Detroit	1916			4,600	600	4,000	7	102
Gramercy Music School New York	1918			4,200	800	3,400	6	24
Greenwich House Music School, New York	1914		13,300	20,000	8,000	12,000	17	233
Hudson River Music School	1911			2,699	645	2,054	5	80
Hull House Music School, Chicago	1893			3,300	1,000	2,300	8	62
Music School Settlement, New York	1894	1903	100,000	76,987	25,067	51,920	71	760
Neighborhood Music School, New York	1913	1920	68,000	23,233	7,396	15,837	34	267
Settlement Music School, Philadelphia	1908	1914	225,000	39,335	7,430	31,906	32	356
South End Music School, Boston	1910	1914	40,000	17,094	4,873	12,221	30	300
Wilmington Music School	1924	1925		4,864	2,220	2,644	11	70
Community Music School, San Francisco	1905	1922	7,500	14,000	5,021	8,979	30	270
Totals			$775,300	$319,261	$103,484	$215,778	398	4,177

D. PUPILS ENROLLED BY DEPARTMENTS

Music School	Strings		Piano		Voice		Other Instruments		Orchestra	Ensemble	Chorus
	Pupils	Teachers	Pupils	Teachers	Pupils	Teachers	Pupils	Teachers			
All Newton Music School, Newton, Mass.	94	9	75	7	13	1	22	6	1	4	1
Boston Music School. . . .	92	6	155	7	85	5			2	2	1
Brooklyn Music School. . .	132	5	205	9	50	5	8	10	3	3	1
Cleveland Music School . .	90	13	167	17	28	2	31	9	2	5	1
David Hochstein Music School, Rochester	79	9	170	17					1	3	
First Settlement Music School, Buffalo	25	2	44	3	3	1					
Franz Schubert Music School, Detroit	54	3	47	2			1	2	1		1
Gramercy Music School, . . New York	8	1	14	3	1	1	1	1		1	
Greenwich House Music School, New York	66	4	129	8	34	2	4		1	8	
Hudson River Music School .	30	2	50	3					1	2	
Hull House Music School, Chicago	15	2	35	4	12	2				1	2
Music School Settlement, New York	257	22	404	41	99	8			3	7	2
Neighborhood Music School, New York	120	11	139	14			8	9	2	5	
Settlement Music School, . . Philadelphia	163	14	174	13			19	5	2		12
South End Music School, Boston	97	13	120	10	35	3			2	5	1
Wilmington Music School . .	33	5	25	2	2	2	9	5	1	2	3
Community Music School, San Francisco	68	11	175	16	27	3			3	7	
Totals	1,423	132	2,128	176	389	35	103	47	25	55	25

E. SUGGESTIONS FOR BUDGET HEADINGS

Teacher	Rate per hour	Hours per week	Cost per week	Cost per month	Cost per nine months	Cost per year	Number of pupils	Receipts per week	Receipts per month	Receipts per nine months	Receipts per year	Disbursements per month	Receipts per month	Deficit per month	Deficit per nine months	Deficit per year

SUGGESTIONS FOR MORE CONDENSED BUDGET HEADINGS

		Disbursements		Receipts		Deficit	
Department	Number of pupils	per month	per year	per month	per year	per month	per year

F. FAMILY CARD

Name.....
Address.....
School and Grade.....
Occupation (Pupil).....
Place of Employment.....
Father's Name.....
Nationality.....
Religion.....
Occupation (Father).....
Name of Firm.....
Number of Children (Under 14 years)...

Remarks.....

Date of Application.....
Date of Assignment.....
Date of Birth.....
Birthplace.....

Mother's Name.....
Nationality.....

(Mother).....
Address.....
(Over 14 year).....
Wage Earners.....
.....

(Reverse side of card)

Entrance Examination ..... 192....

Played as Test .....

Remarks .....

Assigned to .....

G. EXAMINATION CARD

Name..... Age, 192... Entered.....

Department	Jan., 19..	May, 19..	Jan., 19..	May, 19..	Jan., 19..	May, 19..
Teacher						
Term mark						
Principal difficulty						
Application						
Attendance						
Head of Department						
Position						
Eer (Intonation)						
Rhythm						
Tone						
Technic						
Scales						
Arpeggios						
Chords						
Pedal						
Memory						
Sight-reading						(OVER)

(Reverse side of card)

	Jan., 19..	May, 19..	Jan., 19..	May, 19..	Jan., 19..	May, 19..
Interpretation						
Intelligence						
Talent						
Material studied						
Examination						
Grade						
Ensemble: Material						
Teacher						
Theory: Teacher						
Class work						
Home work						
Term mark						
Examination						
Grade						
Attendance						

H. REPORT CARD TO BE SENT TO PARENTS

Name..... Date.....

Instrument department.....
Teacher.....
Term Mark.....
Attendance.....

Examination.....
Grade.....
Department Head.....

Signature of Director.....
Signature of parent.....

Theory department.....
Teacher.....
Term Mark.....
Examination.....
Grade.....
Attendance.....

SUGGESTIONS ON CURRICULUM

THEORY DEPARTMENT

IA

Theory—Study of the rudiments of music; notation, major and minor scales and signatures. Rhythmic work. Phrasing. Rhythm of words and poetry. Text book: Diller, First Solo Book.

Dictation and Sight-Singing—Singing, aural recognition and writing from dictation of exercises and melodies in major and minor applying the work of Theory IA. Rhythmic, visual and memory drills. Transposition. The singing of folk songs. Text book: Wedge, Sight-singing and Ear-training.

Keyboard Harmony—Keyboard Harmony IA, IB, IIA consists in the application at the keyboard of the points covered in the theory section, the transposition of melodies and easy piano compositions and the improvisation of melodies in phrase and period form.

IB

Theory—Review of the rudiments. Study of intervals and triads. Writing of original melodies. Analysis and phrasing of melodies and short piano compositions. Text book: Diller, First Solo Book.

Dictation and Sight-Singing—Singing, aural recognition and writing of intervals, triads, exercises and melodies in major and minor, employing more difficult skips and rhythms. Rhythmic, visual and memory drills. Transposition. The singing of folk songs. Text book: Wedge, Sight-singing and Ear-training.

Keyboard Harmony—Keyboard harmony in IA, IB, IIA consists in the application at the keyboard of the points covered in the theory section, the transposition of melodies and easy piano compositions and the improvisation of melodies in phrase and period form. Text book: Wedge, Keyboard Harmony.

IIA

Theory—Review intervals and triads. Study of melody writing in the phrase and period forms. Development of melodies from a melodic figure. Setting of words to music. Analysis and phrasing of melodies and short piano compositions.

Dictation and Sight-Singing—Singing, aural recognition and writing of intervals, primary and secondary chords and melodies in major and minor. Rhythmic, visual and memory drills. Transposition. Singing of Folk Songs.

Keyboard Harmony—Keyboard harmony in IA, IB, IIA consists in the application at the keyboard of the points covered in the theory section, the transposition of melodies and easy piano compositions and the improvisation of melodies in phrase and period form. Text book: same as IB.

IIB

Theory—Elementary harmony including the dominant seventh chord, inversions and simple modulations. The harmonization of melodies in four part harmony and in free piano style. Composition of original melodies, chord exercises and piano compositions in phrase, period and double period form. Text book: Goetschius, Tone Relations.

Dictation and Sight-Singing—Singing, aural recognition and writing of intervals, primary and secondary chords, the dominant seventh chord and inversions. Melodies employing skips in these harmonies and all regular rhythmic subdivisions in four and six pulse meter. Modulations. Aural analysis of compositions employing these chords in the phrase, period and double period form. Rhythmic, visual and memory drills. Singing of part songs. Text book: Wedge, Advanced Sight-singing and Ear-training.

Keyboard Harmony—Playing and connection of all triads and their inversions as used in harmony, also in broken and arpeggio form applying rhythmic drill. Harmonization of melodies in four part harmony and free piano style of accompaniment. Improvisation of melodies with and without accompaniment, in phrase and period form. Transposition of melodies, chords and short piano compositions. Simple modulations. Text book: Wedge, Keyboard Harmony.

ADVANCED I

Theory—Harmonization of melodies and figured basses using all triads and seventh chords and inversions, chromatically altered chords and simple modulations. The study of enharmonic tones and embellishments, melody writing and elementary two part counterpoint. Original compositions for the piano in extended phrase and period form.

Dictation and Sight-Singing—The continuation of IIB employing chromatic intervals, secondary seventh chords and inversions, chromatically altered chords and modulations. Irregular rhythms in all meters. Aural analysis of compositions in the extended phrase and period form.

Keyboard Harmony—The continuation of IIB applying the work of Advanced I in theory. Improvisation in extended phrase and period form. Transposition. Modulations. Text books same as IIB.

ADVANCED II

Theory—Harmonization of melodies and figured basses, employing all triads, seventh chords, chromatic harmony and extraneous modulation. Study of elementary counterpoint through the small two voice inversion. Choral embellishments. Original compositions for the piano in the extended double period form.

Dictation and Sight-Singing—The continuation of Advanced I employing chromatically altered intervals and chords. Modulations. More difficult melodies employing syncopation. Aural analysis of compositions in the extended double period form.

Keyboard Harmony—The continuation of Advanced I applying the work of Advanced II in theory. Improvisation in the extended double period form. Transposition. Modulations.

ADVANCED III

Theory—Study of choral figuration. Modern harmonic progressions. Original composition for the piano in two and three part forms.

Dictation and Sight-Singing—The continuation of Advanced II employing chromatic harmony and extraneous modulations. Difficult melodies. Aural analysis of compositions in extended two and three part forms.

Keyboard Harmony—The continuation of Advanced II applying the work of Advanced III in theory. Improvisation in the extended two and three part forms. Transposition. Modulations.

VIOLIN DEPARTMENT*

PREPARATORY GRADE

Before going to the instrument, at least four to six months should be given to rhythmic work and rhythmic design, ear-training, singing, sight-reading, phrasing, original melodies, scale formation, intervals, simple rhythmic and melodic dictation. The work thus begun should be continued in the Theory Department, which see.

ELEMENTARY I

Elements in bowing and left hand technic. Simple finger exercises. First few major scales, broken chords.

Material—Grolle, Rhythmic-Melodic Method; Riegger, Begin with Pieces (Schirmer); Haddock, Valsette or March in C major (Hawkes & Son); Strutt, The First Steps of the Violinist (Schirmer); or Laighton, Tunes and Technique, Bk. I.

Memorize—A small piece and be able to read a little tune at sight.

ELEMENTARY II

Scales—Additional scales and broken chords in major and minor.

Technical Studies and Etudes—Sevcik-Gibson, Violin School, Op. 6, Bks. II and III; Wohlfahrt, Op. 45, Bk. I.

Pieces—Weidig, Cavatina, Minuet, Ballade; Hauptmann, Three Easy Sonatinas; Bach-Seely-Brown, Ten Little Classics.

ELEMENTARY III

Scales—All scales and broken chords.

Technical Studies and Etudes—Sevcik-Gibson, Violin School, Op. 6, Bk. IV; Kayser-Svecenski, Op. 20, Bk. I.

Pieces—Stoessel, Five Miniatures; Moffat, Twelve Classical Pieces; Seitz, Album of Sonatinas.

Memorize—A piece in the first position which contains much rhythmical and melodic variety. Ability to read at sight a piece such as might have been used in previous grade.

INTERMEDIATE I

Scales—Second and third positions. Major and minor scales and broken chords, two octaves.

Technical Studies and Etudes—Sevcik-Gibson, Violin School, Op. 6, Bk. VI; Wohlfahrt, Op. 45, Bk. II; Kayser, Op. 20, Bk. II.

Pieces—Francœur Sonata in A (Ricordi); Bach-Singer, Selected Pieces; Moffat, 10 Pieces (Old English Composers, Schirmer).

Memorize—A piece containing easy changes between the first three positions. Sight-reading.

INTERMEDIATE II

Scales—Fourth and Fifth positions. All major and minor scales and broken chords, two octaves.

Technical Studies and Etudes—Sevcik-Gibson, Violin School, Op. 6, Bk. VII; Mazas, Op. 36, Bk. I.

Pieces—Corelli, Sonata in G major (Ricordi); Burmester, Classic Pieces, Vol 2 and 3; Schubert, Op. 137, Three Sonatinas.

Memorize—A piece using the first three positions but more difficult than in previous grade. Sight-reading.

INTERMEDIATE III

Scales—Sixth and seventh positions. Preparatory exercises for change of positions and double stops. Scales and broken chords, three octaves.

Technical Studies and Etudes—Sevcik, Op. 8 and Op. 9; Dont, Op. 37; Svecenski, Specialized Exercises in Shifting and Crossing Strings.

Pieces—Nardini, Concerto in E minor; Popora-Kreisler, Minuet; Viotti, Concerto No. 23; Mozart, Sonatas for Piano and Violin.

*A graded list of teaching material, compiled by the New York Association of Music School Settlements, is used in connection with this outline. Copies may be obtained by addressing the Music School Settlement, 55 East 3rd Street.

Theory—Four years' theory including advanced harmony, ear-training, sight-singing, counterpoint. (See theory outline for complete information.)

Technique—Sevcik, Op. 1, Bks. III and IV, Op. 3 and selected studies from Op. 2.

Etudes—Kreutzer, Fiorillo, Ravelli, Rode, de Beriot, Op. 123, Bk. I, and Dont, Op. 39.

Repertoire—Concertos by Viotti, Rode, Kreutzer, Spohr, Mozart, Mendelssohn, Bruch, Wieniawski, Vieuxtemps. Solo pieces in smaller form rising in difficulty up to Wieniawski's Scherzo, Trantelle, and Saint-Saëns' Rondo Capriccioso. At least two of the Solo Sonatas of Bach, and Sonatas by Händel, Nardini, and Tartini.

Chamber Music and Orchestra—Participation in the courses until ability is sufficiently demonstrated.

Sight-Reading—Until ability is demonstrated.

VIOLONCELLO DEPARTMENT

PREPARATORY GRADE

Before going to the instrument, at least four to six months should be given to rhythmic work and rhythmic design, ear-training, singing, sight-reading, phrasing, original melodies, scale formation, intervals, simple rhythmic and melodic dictation. The work thus begun should be continued in the Theory Department, which see.

ELEMENTARY I

Technical Studies and Etudes—Kummer Method; Such, New School of Cello Studies, Bk. I; Werner, 100 Easy Studies, Op. 52, Bk. I.

Pieces—Goltermann, 6 Easy Tone Pictures, Op. 118; Trowel, 6 Easy Pieces, first position, Op. 5.

ELEMENTARY II

Technical Studies and Etudes—Klengel, Daily Exercises, Bk. I; Klengel Technical Studies, Bk. I; Dotzauer, 40 Studies; Dotzauer-Klingenberg, Bks. I and II; Such, New School of Studies, Bk. II.

Pieces—Goltermann, Modern Suite, Op. 122; Moffat-Such, Pieces by Old Masters; Nolck, 7 Short Pieces, Op. 112.

ELEMENTARY III

Technical Studies and Etudes—Klengel, Scales and Technical Studies, Bk. II; Dotzauer-Klingenberg, Bk. II; Grutzmacher, Op. 38, Bk. I; Such, New School of Studies; Schroeder, Vol. 1.

Pieces—Corelli, Prelude; Gretry-Franko, Gavotte (Schirmer); Goltermann, Concerto in D minor, Op. 30; Goltermann, Concerto in G major (Fischer); Händel, Sonata in C; Marcello-Salmon, Sonata B minor (Ricordi); Halvorsen-Van Lier, Mosaique (Hansen); Perrin, Gavotte (Boston Music Co.); Saint-Saëns, The Swan; Schroeder, Old Masters, Bk. III.

Concertos—Goltermann, 5th Concerto D minor, Op. 76; Goltermann, 4th Concerto G major, Op. 65 (Fischer).

INTERMEDIATE I

Technical Studies and Etudes—Battanchon, Op. 4, Bk. I; Buchler, Six Etudes, Op. 22; Dotzauer-Klingenberg, 113 Etudes, Bk. III; Dotzauer, Etudes, Op. 123, Bk. IV; Franchomme, 12 Etudes, Op. 35; Buchler, 6 Studies, Op. 21.

Pieces—Bach, 6 Sonatas, Nos. 2 and 3; Van Goens, Scherzo, No. 2, Op. 12 (Schirmer); Bach, Six Solo Sonatas; Corelli, Sonata; Marcello, Sonata in F; Eccles, Sonata, G minor (Ricordi); Porpora, Sonata (Schott); Saint-Saëns, Allegro Appassionato, Op. 43.

Concertos—Klughardt, Op. 59; Romberg, Drei Vorträgs Stücke, Op. 42, 46, 50.

INTERMEDIATE II

Technical Studies and Etudes—Klengel, Daily Exercises, Bk. II; Franchomme, 3 Studies, Op. 35; Battanchon, 6 Etudes, Op. 30; Buchler, 24 Etudes, Op. 9, Bks. I and II; Dotzauer-Klingenberg, 113 Etudes, Bk. IV; Franchomme, 4 Studies, Op. 35; Buchler, 18 Studies, Op. 21; Schroeder, 5 Studies, Op. 45.

Pieces—Nardini, Larghetto (Lee); Popper, Sarabande and Gavotte D minor, Op. 10; Bach, Arioso (Schirmer); Händel-Squire, Bourrée (Boston Music Co.); Faure, Elegie, Op. 24; Hure, Air; Sandby, Danish Song.

Concertos—Romberg, Concertino A major, Op. 72; Jeral, Zigeunertanz, Op. 6.

INTERMEDIATE III

Technical Studies and Etudes—Bach-Such, 6 Sonatas, No. 4, 5, 6; Piatti, Dodici Capricci, Op. 25; Franchomme, 12 Caprices, Op. 7, Bk. II; Cossmann, 3 Studies, Op. 10.

Pieces—Chopin-Servais, Nocturne; Bruch, Kol Nidrei; Veracini-Piatti, Sonata in D minor; Popper, Hungarian Rhapsody, Op. 68 (Fischer).

Concertos—Molique, Op. 45; Romberg, E minor, Op. 7, No. 4; Saint-Saëns, Concerto; de Swert, Op. 32; Volkmann, Op. 33; Boellmann, Op. 23; Romberg, Second Concert, Op. 3.

ADVANCED DEPARTMENT

Technical Studies—Klengel, Daily Exercises for the Left Hand, Bks. III and IV; Klengel, Technical Studies, Bks. III and IV; Casella, 6 Grand Etudes (Litolff); Servais, 6 Caprices (Schott); Grutzmacher, Op. 38, Bks. I and II (Peters); Popper, Hohe School des Violoncello Spiels, Op. 73.

Concertos—Haydn (Breitkopf and Hartel); d'Albert (Forberg); Dvorak, Op. 104 (Simrock); Lalo (Bote); Tschaikowsky, Rococo Variations; Bocherinni, A major Sonata; Boccherini, 6 Sonatas (Ricordi); Locatelli-Piatti, Sonata D major (Schott); Paganini-Klengel (Breitkopf and Hartel); Reger, Drei Suiten, Op. 131.

PIANO DEPARTMENT*

PREPARATORY GRADE

Before going to the instrument, at least four to six months should be given to rhythmic work and rhythmic design, ear-training, singing, sight-singing, phrasing, original melodies, scale formation, intervals, simple rhythmic and melodic dictation. The work thus begun should be continued in the Theory Department, which see.

ELEMENTARY I

Scales—First few major (three sharps and flats minimum) and one minor.
Chords—I, V. To be played in original position and as broken chords.
Finger Exercises—Sufficient to show that some start has been made toward keyboard mastery.
Memorize—A piece written in treble and bass such as those in the Diller-Quaile, First Solo Book. Ability to read at sight and transpose a simple given melody.

ELEMENTARY II

Scales—Minimum of five sharps and flats and representative minors.
Arpeggios—Two octaves.
Chords—I, V, V-7. Play first in original position. Then at least one or two in closed position.
Technical Studies and Etudes—Thümer, New School of Studies, Bk. I, or equivalent.
Pieces—Sonatina such as Beethoven, G major. Classical compositions such as those in the Diller-Quaile Second Solo Book. Pieces such as Schytté, Catch Me if You Can, or the Heller Avalanche, Op. 45, No. 2.
Memorize—Representative selections from the above compositions. Sight-reading.

ELEMENTARY III

Scales—Major and minor.
Arpeggios—Through two or three octaves.
Chords—I, IV, V, V-7. Open, then closed position.
Technical Studies and Etudes—Czerny-Germer, Selected Studies, Bk. I or equivalent.
Pieces—Sonatina such as Beethoven, F major. Bach, Händel or the equivalent. Compositions such as Tschaikowsky, Song of the Lark.
Memorize—Representative selections from the above compositions. Sight-reading.

INTERMEDIATE I

Scales—All major and minor at least two octaves.
Arpeggios—Three octaves.
Chords—I, IV, V, V-7. Open, then closed position.
Technical Studies and Etudes—Czerny-Germer, Pt. II; Duvenoy, School of Mechanism or equivalent.
Pieces—Sonata such as Mozart, C major; Beethoven, Op. 49, No. 2. Bach, such as the easier of the Heinze Album; or Händel, Twelve Easy Pieces. Compositions such as Mozart, Rondo a la Turque from sonata in A major; Haydn, Gipsy Rondo; Rameau, Tambourin; MacDowell, To a Wild Rose; Heller, Op. 45, Bk. II, Nos. 13, 15, 16 or 18.
Memorize—Representative selections from the above compositions. Sight-reading.

INTERMEDIATE II

Scales—All major and minor three octaves.
Arpeggios—All, at least three octaves.
Chords—I, IV, II, I 6/4, V, V-7. Open, then closed position.

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Technical Studies and Etudes—More difficult than in previous grade.

Pieces—Sonata such as Beethoven, Op. 49, No. 1, or Mozart sonata in F. Bach, such as the easier of the Two-Part Inventions, the Heinze Album, or the equivalent. Compositions such as an easier Chopin Prelude; Mendelssohn, Songs without Words; Grieg, Birdling.

Memorize—Representative selections from the above compositions. Sight-reading.

INTERMEDIATE III

Scales—Thirds, tenths and sixths (major only; three minimum).

Arpeggios—Diminished and dominant sevenths (three minimum).

Chords—As in previous grade.

Technical Studies and Etudes—More difficult than in previous grade.

Pieces—Sonata such as a not too difficult Beethoven or the equivalent. Bach, Two and Three-Part Inventions; Heinze Album, or the equivalent. Compositions such as an easier Chopin Waltz, Prelude or Nocturne; Schubert, Moment Musicale; Grieg, Poetic Tone Pictures; Heller, Op. 81; Schumann, Forest Scenes.

Memorize—Representative selections from the above compositions. Sight-reading.

ADVANCED DEPARTMENT

Theory—Four years including advanced harmony, ear-training, sight-singing and counterpoint. (See theory outline for complete information.)

Technical Requirements—As given below.

Repertoire—Bach, representative Two and Three-Part Inventions; representative Preludes and Fugues from the Well-Tempered Clavichord (minimum three); selections from the Suites. At least five sonatas of medium difficulty, three of which must be by Beethoven. Representative etudes (not too difficult) of Chopin; two Schumann compositions of entire opus. Two compositions by Schubert, Chopin, Brahms or the equivalent. One piano concerto. Modern compositions.

Chamber Music—Participation in the course until ability is sufficiently demonstrated.

Sight-Reading—Until ability is demonstrated.

TECHNICAL CHART

	Teacher's Certificate		*Graduating Certificate*
Trills	Met. 120	4 notes to beat	150
Scales: major and minor (4 octaves)	112		126
also thirds, tenths and sixths	100		116
Chromatic scale: octave, third, sixth apart	100		116
Arpeggios: major and minor (triads)			
dominant and diminished	96		104
Octaves	50	3 notes to beat	50
Scales in double thirds	50		50
Scales in double sixths	50	2 notes to beat	50

VOCAL DEPARTMENT

Students should be at least sixteen years old, or wait until the voice has matured before beginning to study. This is sometimes delayed considerably beyond the age of sixteen.

FUNDAMENTALS OF MUSIC

All students of singing should acquire a working knowledge of the fundamentals of music, i.e., rhythm, melody, scale, tonality and harmony. Great care must be taken to have the student attain both oral recognition and physical expression of all the elements. A mere "paper" or visual knowledge is of little practical benefit. To this end class drills are a valuable means.

Piano—All students in the vocal department should also be taught to play and transpose simple exercises on the piano. When possible, study should be pursued at least until the student can play simple accompaniments.

Languages—The student should acquire a singing knowledge of English and Italian based on simple phonetic principles. Most of the good vocalizes use Italian texts. See Concone, Marchesi, Vaccai, Sieber the 36 eight measure Vocalizes Op. 92-97 in all voices for elementary work, and Op. 151-156 for advanced. French and German should be studied when possible with special teachers.

Singing—At the beginning two methods of procedure are possible. The new student may be taught in small classes until such time as each has gained a working knowledge of notation, fundamentals of music (see above), posture, and breathing. He shall then proceed under a private teacher, with accompanying class work. All students in the vocal department should be required to take at least one period a week of class or theory work. Or the new student may begin immediately both private and class lessons, provided that the individual lesson supplements the class work, until such time as his musical equipment permits of a more specialized vocal work under a private teacher.

ELEMENTARY

Posture and Breathing—(a) How to stand with body in proper position. Relaxation and tension. (b) Mechanics of breathing; knowledge of the respiratory organs; methods of control.

Emission of Tone—Correct conception of tone attack and sustaining of tone.

Vocal Sound and Resonance.

Diction—Thorough knowledge of vocal sounds and their function in tone production, an understanding of the use of the resonance chambers in head and chest. As soon as an accurate concept of vowel sound is formed, a study of consonants and articulation naturally follows. The student's aural sensitivity should be brought to the highest possible point and developed constantly with respect to the fundamentals of music hitherto stated, also as to the keen perception of tonal quality. Both aural recognition and physical expression are greatly aided in development by the use of various "drills." The student must be constantly reminded to listen and to analyze sensation.

When the ability to sing sustained tone, legato passages at both slow and rapid tempo, and also staccato passages with good breath support, proper position of throat and accuracy of pure vocal sound and intonation has been acquired, the foundation of breath control and diction has been laid. These are the two fundamentals of vocal technique. In singing, a good ear does not insure accurate intonation; it must be supplemented by proper breath support and emission, as well as pure vocal concept.

When this point has been reached by the student, the fundamental work should at least have covered: (a) Notation. (b) Simple rhythmic patterns. (c) Sight-singing.

From this point choral experience and practice in reading part songs in small vocal ensemble is a valuable adjunct to vocal study.

The amount of time which is necessary to spend on elementary work naturally varies with the individual student.

INTERMEDIATE

It is imperative that the student should be taught a reverence and respect for the integrity of musical composition, both from the viewpoint of its form and of its emotional content. The musical experience of a student, which is the chief thing to be considered in the study of songs, depends upon the musical material chosen. This should always be of such a character as to constantly develop and nourish the student's musical taste.

Such material as follows is suggested: All through the Night, Old Welch; In the Time of Roses, Reichardt; Drink to me only with Thine Eyes, Old English; Wiegen Lied, Brahms; Long, Long Ago, Old English; Would God I were a Tender Apple-Blossom, Old Irish; Loch Lomond, Old Scotch; Believe Me, Old English; Nina, Pergolesi.

The lesson now naturally includes two phases: the purely technical and the interpretive. A close co-relation between the two should be effected. The technical work is carried along the lines already suggested and adjusted to individual needs by the teacher. The fundamentals of rhythm, melody, scale, tonality, harmony, etc., should never be neglected. From the moment the student takes up the study of the first song, a new element of his education enters. The art concept of music is present and must constantly be nourished. The song should be analyzed and interpreted before sung.

ADVANCED

Accurate differentiation between intermediate and advanced work is impossible as it depends much more on how a song is rendered than what is rendered. However, for convenience we may say that when the student is considered ready to undertake the study of more serious art songs, he may be considered in the advanced department. We must again emphasize that the fundamentals must never be neglected, no matter what material may be studied for interpretation and style. It is difficult to give a detailed list of material as the choice from the literature of the old masters to the composers of the present day is boundless. One who is capable of teaching is likewise capable of selecting his own material, especially when the needs and limitations of the individual student must so largely govern the matter.

CHILDREN'S SONGS*

PRIMARY (AGES 5 TO 8)

Smith, E.	The Primer
Smith, E.	Songs of a Little Child
Smith, E.	Day
Smith, E.	Song Devices and Jingles

INTERMEDIATE (AGES 9 TO 12)

Reinecke	Fair Snow White
Reinecke	Spin, Lassie, Spin
Reinecke	Ye Shepherds Arise. In Fifty Songs
Grieg	Dobbin
Grieg	Fatherland's Psalm. Children's Songs
Schumann	Three Spring Songs
Schumann	Lady Bird
Schumann	Guardian Angel. Album for the Young
Laubert	The Farmer and the Pigeons
Osgood	Dodo—Spanish folk song. Rounds, Carols and Songs

UPPER CLASSES (AGES 12 TO 18)

Smith, E.	Where Go the Boats?
Smith, E.	The Swing. In Song Pictures
	Speed, Bonny Boat. Folk song
	Come Lassies and Lads. Folk song
	The Earth is the Lord's. In Children's Hymnal
Parker	Orpheus with his Lute

PART SONGS (OCTAVO OR SHEET FORM)

Delibes	Serenade (duet)
Chaminade	The Angelus (duet)
Reinecke	The Violet (duet)
Humperdinck	When at Night I go to Sleep (duet)
Cantor	Christmas Bells (3 parts)
Reinecke	Spring Greeting (3 parts)
Reinecke	Snow in March (3 parts)
Reinecke	In Summer Seek Thy Sweetheart (3 parts)
Saar	Spring Songs (3 parts)
Arensky	The Flower Garden (3 parts)
Elgar	The Snow (3 parts; mixed choruses, 4 parts)
Saint Saëns	Glory be to God in the Highest
Saint Saëns	Praise Ye the Lord of Hosts
Hadley	How Spacious
Hadley	Song of the Marching Men
Schumann	Gypsy Life

CANTATAS

Burgmein	Christmas Morn
Reinecke	Elfrida and the Swans
Reinecke	Snow White
West	May Day Revels
Galpin	Old English Revels
Cowen	Village Scenes

*Compiled by Eleanor Smith, Director, Hull House Music School, Chicago.

MUSIC FOR JUNIOR ORCHESTRA*

SIMPLE

Händel-Moffat	Bourrée
Händel-Moffat	Gavotte
Valensin	Celebrated Minuet
Konizak	Folk song
Konizak	Fairy Tale
Mendelssohn-Moses	War March "Athalia"
Gluck-Gillet	Gavotte "Iphigenie"
Händel-Gillet	Minuet "Beremie"
Langey (Arr.)	Volga Boat Song

MORE DIFFICULT

Haydn-Moses	Minuet "Military Symphonie"
Beethoven-Moses	March Turque
German	Shepherd's Dance
Burger	Four Movements from Haydn Symphonies
	Master Series for Young Orchestras
	(In volumes of about 6 selections)
Schumann	Vol. 1
Bach	" 2
Grieg	" 3
Classic Dances	" 4
Weber	" 5
Händel	" 6
Mendelssohn	" 7
Beethoven	" 8
Schubert	" 9
Haydn	" 10
Mozart	" 11
Tschaikowsky	" 12
Tschaikowsky	Waltz Ballet "Dornröschen"
German	Morris Dance from Henry VIII
German	Torch Dance from Henry VIII
German	Shepherd's Dance from Henry VIII
Delibes	Valse Lente, Sylvia "Ballet"
Delibes	Pizzicato Polka, Sylvia "Ballet"
Haydn	Symphonie No. 2, D major
Mozart	Serenade "Eine Kleine Nachtmusik"
Mozart	Magic Flute, overture

*Compiled by Mrs. Fannie Levine, director of the Junior and Intermediate orchestras of the Music School Settlement and The Neighborhood Music School, New York City.

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DELAWARE

Wilmington

Wilmington Music School, N. W. corner, Third and King Sts., 1924, Mrs. William T. Moseley

ILLINOIS

Chicago

Inter-Settlement Music Committee, Chicago Federation of Settlements; Mrs. Charles Morgan McKenna, Chairman, 46 E. Schiller St.
Association House, 2150 W. North Ave., 1924; Margaret Darby
Chase House, 211 S. Ashland Ave., 1925; Clara E. Orwig

* The date which follows the street address is that in which music instruction was begun. The name given is that of the Director of Music. A name marked with a star is that of the settlement headworker.

Chicago Commons, 955 W. Grand Ave., 1897; Mabel A. Hawkins
Christopher House, 2507 Greenview Ave., 1925; Eunice Shaw
Eleanor Social Center, 1515 N. Leavitt St., 1923; Mrs. Helen Babcock
Eli Bates House, 621 W. Elm St., 1923; Mrs. Harriet E. Pringle
Emerson House, 1757 W. Grand Ave., 1924; Katherine Levin
Gads Hill Center, 1919 W. Cullerton St., 1923; Mrs. J. W. Prentice
Garibaldi Institute, 1208 W. Taylor St., 1924; Mrs. Evangeline R. Grant
Henry Booth House, 701 W. 14th Place, 1920; Meta C. Meisner
Howell Neighborhood House, 1831 S. Racine Ave., 1913; Mrs. Esther L. Royse
Hull House Music School, 800 S. Halsted St., 1892; Eleanor Smith
Jewish People's Institute, 1258 W. Taylor St., 1924; Harry Antler
Laird Community House, 1838 W. Division St., 1925; *Aileen B. Jones
Northwestern University Settlement, 1400 Augusta St., 1905; Mrs. Louise J. Conlon
Olivet Institute, 1599 Cleveland Ave., 1910; Jean O. Rydstrom
Onward Neighborhood House, 608 N. Leavitt St., 1925; Mrs. Anna Vidoloff
Red, White and Blue Club, 1340 Wade St., 1919; *Mrs. Sophie A. Edelstadt
University of Chicago Settlement, 4630 Gross Ave., 1921; Isabella MacFarland

Peoria

Neighborhood House Music School, 1925; Mrs. Dudley C. Chaffee

INDIANA

Indianapolis

Christamore House, 2400 W. Michigan St., 1924; *Mrs. Olive D. Edwards

IOWA

Keokuk

Friendly House, 407 Timea St., 1921; Katherine Younker

KENTUCKY

Louisville

Neighborhood House Music School, 428 S. 1st St., 1919; Josephine Peak

MARYLAND

Baltimore

Jewish Educational Alliance, 1216 E. Baltimore St., 1919; *Gustave A. Bisgyer

MASSACHUSETTS

Beverly Farms

Beverly Farms Music School, 1921; Alice McDowell

Boston

Inter-Settlement Music Committee, Boston Social Union; Mrs. Louis Leviseur, Chairman, 476 Commonwealth Ave.
Boston Music School Settlement, 41 Allen St., 1910; Benjamin H. Russell
Denison House, 93 Tyler St., 1915; Mrs. Kate S. Page
Elizabeth Peabody House, 357 Charles St., 1910; Mrs. Langdon Frothingham
Hale House, 6 Garland St., 1914; *Jane R. McCrady
Lincoln House, 80 Emerald St.; *Grace T. Wills
Norfolk House Centre, 14 John Eliot Square, Roxbury, 1912; *Frederick J. Soule
North Bennet Street Industrial School, 39 N. Bennet St.; *George C. Greener

North End Union, 20 Parmenter St., 1918; *Mattie L. Foster
Roxbury Neighborhood House, 858 Albany St., 1915; *Ethel W. Dougherty
South End Music School, 32 Rutland St., 1910; Minerva M. Buckner
The Little House, 73 A St., South Boston, 1914; *Mrs. Beata B. Cleary

Cambridge

Cambridge Neighborhood House, 79 Moore St., 1910; *Elizabeth Miller
Margaret Fuller House, 71 Cherry St., 1912; Virginia Burdick

Salem

House of Seven Gables, 54 Turner St., 1914; *Elizabeth H. Dunham

West Lynn

The Neighborhood House, 53 Neptune St.; *Mrs. Grace Gregg

West Newton

All Newton Music School, Pierce School, 1911; Elizabeth Fyffe

MICHIGAN

Hamtramck

Tau Beta Community House, 3055 Hanley Ave., 1921; *Olga Walberg

Detroit

Dodge Community House, 6215 Farr Ave., 1923; *Ralph Cummins
Franz Schubert Music Settlement, 633 Superior St., Mrs. Stephanie Gott
Jewish Institute, 687 E. High St., 1923; *Mrs. Mary Kaplan
Urban League Community Centre, 1534 Chestnut St., 1920; *J. C. Dancy

MINNESOTA

Minneapolis

Emanuel Cohen Memorial Centre, 909 Elmwood Ave., 1924; *Mrs. Charlotte Finke
Margaret Barry House, 759 Pierce St., N. E., 1920; *A. Eleanor Mettel
North East Neighborhood House, 1929 2nd St., N. E., 1915; *Robbins Gilman
Phyllis Wheatley House, 808 Basett Place, 1924; *W. Gertrude Brown
Pillsbury House, 320 16th Ave., S., 1913; *Belle Mead
South Side Neighborhood House, 912 16th St., S., 1923; *Bessie Hershfield
Unity House, 250 17th St., N., 1914; *Edna C. Towler
Wells Memorial House, 116 N. 11th St., 1910; *Margaret E. Chapman

St. Paul

Central Community House, 190 E. University Ave., 1924; *Faye Biederman
Christ Child Society, Partride and Bradley Sts., 1920; *Eleanor Dolling
Fifth Ward Neighborhood House, Pleasant Ave. at Chestnut St., 1921; Howard Y. Williams
Neighborhood House, 229 Indiana St., 1911; *Constance Currie
Children's Preventorium, Lake Owasso, 1924; *Margaret Weikert
Scheffer School, Thomas and Marion Sts., 1923; *K. M. Canning
Drew School, Bafond and Avon Sts., 1925; *Frances Amery
Community Board, 12th and Minnesota Sts., 1923; *Audrey Hawes
International Institute, Branch Library Building, Jassamine and Greenbrier Sts., 1925; *Caroline Ware
International Institute, Y. W. C. A., 123 W. 5th St., 1924

MISSOURI

Kansas City

Swope Settlement Music School, 1608 Campbell St., 1917; Mrs. Franklyn Hunt

St. Louis

Neighborhood Association Music School, 817 N. 19th St., 1924; Edna Lieber

NEBRASKA

Omaha

Omaha Social Settlement, 3069 Q St., 1911; *Helen Gauss

NEW HAMPSHIRE

Dover

Dover Neighborhood House, 1918; *Edna Crewe

NEW JERSEY

Madison

Madison House Settlement, 1924; Elizabeth Whiting.

Morristown

Neighborhood House, 12 Flagler St., 1921; Elizabeth Dodge

Orange

Orange Valley Social Settlement, 35 Tompkins St., 1921; *Bernice A. Robb

NEW YORK

Buffalo

First Settlement Music School, 404 Seneca St., 1924; Mrs. Evelyn Choate
Jewish Community Building, 406 Jefferson Ave., 1922; *Cecil B. Wiener
Memorial Chaper Social Centre, 155 Cedar St., 1918; *Irene J. Graham
Neighborhood House, 682 Oak St., 1920; *Charlotte Hoel

Irvington

Hudson River Music School, Irvington, 1911; *Winifred Rogers

New York City

Association of Music School Settlements; Mrs. Janet D. Schenck, chairman, 238 E. 105th St.
Bronx House, 1637 Washington Ave., 1911; Edgar Stowell
Central Presbyterian Church Neighborhood House, 422 W. 57th St., 1920; *Mrs. Rene M. Pardee
Christadora House, 147 Ave B, 1914; Louise Arms
Divine Paternity House, 247 E. 53rd St., 1924; *Mrs. Alice E. Ramsdell
Educational Alliance, 197 E. Broadway, 1920; Alfred Newburg
Emanuel Sisterhood of Personal Service, 318 East 82nd St., 1920; Mrs. Lewis S. Wolff
Federation Settlement, 115 E. 106th St., 1917; *Mrs. Ray Wechsler
Greenwich House Music School, 44 Barrow St., 1914; Marion Rous
Gramercy Park Music School, 203 E. 9th St., 1918; Katherine R. Heyman
Hamilton House, 72 Market St., 1921; *Harriet Rosenthal
Hartley House, 413 W. 46th St., 1916; Kate S. Chittenden
Houston House, 109 E. Houston St., 1925; Susan Taylor
Hudson Guild, 436 W. 27th St., 1924; Julia Warner
Jacob A. Riis Neighborhood Settlement, 48 Henry St., 1921; Kate LeRoy
James McLean Memorial Music School, 25 E. 35th St., 1919; *Mrs. George D. Hauser
Judson Neighborhood House, 179 Sullivan St., 1920; Ruth Bugbee
Mulberry Community House, 256 Mott St., 1920; Vivian Southwell
Music School Settlement, 55 E. 3rd St., 1894; Melzar Chaffee
Music School of Grace Chapel, 415 E. 13th St., 1898; Grace Stafford
Neighborhood Music School, 238 E. 105th St., 1913; Mrs. Janet D. Schenck
Richmond Hill House, 28 Macdougal St., 1926; *Agnes O'Brien
Turtle Bay Music School, 321 East 49th St., 1925; Eleanor White
University Settlement Society, 184 Eldridge St., 1925; Eva E. Frisbee
Yorkville Music School, 407 E. 73rd St., 1925; Elsie Kimberly
Young Men's Hebrew Association, Lexington Ave. and 92nd St., 1919; Abraham Binder
Young Women's Christian Association, 74 West 124th St., 1920; *Laura Vossler

Brooklyn

Brooklyn Music School Settlement, 126 St. Felix St., 1911; Kendall K. Mussey
College of Music of Hebrew Educational Society, Hopkinson and Sutter Aves., 1910; T. Bath Glasson
Colony House, 496 Atlantic Ave., 1913; *Elizabeth Van Keuren

Ithaca

Social Service League, 1910; *Ada Powell

Lawrence, L. I.

Nassau Industrial School, 1905; Ruth Pinch

Rochester

David Hochstein Music School Settlement, 421 Joseph Ave., 1920; Harold Gleason
Housekeeping Center of Rochester, 57 Lewis St., 1923; Branch of D. H. M. S. S.

OHIO

Cincinnati

Cincinnati Settlement School of Music, Burnet House, 1923; Lillian A. Thayer

Cleveland

Alta House, 12510 Mayfield Rd., 1905; *Edmund E. Anderson
Cleveland Music School Settlement, 1927 E. 93rd St., 1912; Mrs. Catherine E. Saunders
Council Educational Alliance, 2404 E. 55th St., 1910; *Minnie Eichenbaum
Goodrich House, 1429 E. 31st St., 1922; *Alice P. Gannett
Hiram House, 2723 Orange Ave., *George A. Bellamy
Merrick House, 2531 W. 11th St., 1919; *Helen Phelan
Woodland Centre Music School, Woodland Ave. at E. 46th St., *W. I. Newstetter

Columbus

Catherine Tuttle School, 1530 Bryden Rd., Nellie Stout
Central Community House, 1262 Eastwood Ave., 1918; Roswitha Smith
Ella May Smith Community House, 15 Maynard Ave., 1925; Mrs. J. M. Bowman
Gladden Community House, 53 Chicago Ave., 1914; Mrs. L. N. Parking
Godman Guild, 1204 Neil Ave., 1914; *James W. Wheeler
Hermine Schonthal Community House, 2424 Plymouth St., 1914; Mrs. C. C. McCray
South Side Community House, 81 N. 22nd St., 1914; Mrs. E. E. Smith
St. Paul's Neighborhood School, 1377 Madison Ave., 1914; Mrs. R. Drake

Mansfield

Friendly House, 268 N. Main St., 1920; Genevia Craig

Springfield

Union Settlement House, 222 E. Mulberry St., 1916; George Zimmerman

Toledo

North Toledo Community House, 3439 Erie St., 1918; Ruth Brand

PENNSYLVANIA

Philadelphia

Deaconess Home Settlement, 611 Vine St., 1922; Mabel Keech
Lighthouse, 2663 N. Mascher St., 1912; Sarah J. MacLean
Lutheran Settlement, 1340 Frankford Ave., 1911; *Sister Martha Hansen
Reed Street Neighborhood House, 714 Reed St., 1922; *Mme. Beatrice ToKatlin
Settlement Music School, 416 Queen St., 1908; John Grolle
University House, 2601 Lombard St., 1919; Frank T. Gucker
Webster Street House, 2529 Webster St., 1919; *Dorothy M. Mueller

Pittsburgh

Irene Kaufmann Settlement, 1835 Centre Ave., 1918; *Sidney Teller

TENNESSEE

Nashville

Martha O'Bryan House, 509 16th Ave., N., 1921; *Anne M. MacDonald

VIRGINIA

Richmond

William Byrd Community House, 1104 W. Cary St., 1924; Cordice Hallett

WISCONSIN

Madison

Neighborhood House, 768 W. Washington Ave., 1921; Mary L. Griggs

Milwaukee

Abraham Lincoln House, 601 9th St., 1916; *Kurt Peiser